

"PARENTHOOD"  
UNTITLED COMEDY

by

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FINAL SHOOTING SCRIPT  
(with all revisions)

DECEMBER 19, 1988

1 EXT. BASEBALL STADIUM - DAY (1960)

1

WE OPEN on a TIGHT SHOT of Mickey Mantle (or Willie Mays, but someone clearly identified with baseball twenty-five years ago). He swings and hits a home run.

2 ANGLE ON BOX SEATS

2

A man in his thirties (FRANK) and a nine year old boy (GIL) enter their section looking for their seats. An usher (STAN), approaches and examines their tickets helpfully. Stan is skinny. He wears a furry mitten on one hand, which is used to wipe seats. He performs this service for Frank and Gil, who sit down. Gil looks around EAGERLY.

GIL

We missed four innings.

FRANK

I told you, I had to stop off and do some business.

(calls to Stan)

Hey, you. Muscles.

Stan approaches. Frank steps OUT INTO the aisle, and he and Stan converse in WHISPERS for a few seconds. Stan NODS and Frank gives him money. Frank returns to Gil.

FRANK

Gil, this is Stan. He's gonna watch you for awhile. I have some friends I'm meeting. I'll meet you back here by the ninth inning. Have fun.

Frank leaves. Gil accepts all this passively. Stan sits in the aisle next to him.

STAN

So, Gilly, big baseball fan?

GIL

Kinda'.

STAN

Your Dad bring you here a lot?

GIL

Once a year on my birthday. Then he pays an usher to watch me.

STAN

(sympathetic)

Oh, I see.

(CONTINUED)

2 CONTINUED:

GIL

You have to understand. My father, in his own childhood, was without a positive male influence.

STAN

Huh?

GIL

His own father kicked him out when he was fifteen. So my Dad was taught to see child-raising as a job, a burden. A set of restrictions rather than opportunities. A prison rather than a playground. Do you understand what I'm saying?

Stan is STUNNED and AMAZED.

STAN

You don't talk like a kid.

GIL

Well, I'm not really a kid.

STAN

You're not a duck.

GIL

This is a memory of when I was a kid. I'm thirty-five now. I have kids of my own. In fact, you don't really even exist. You're an amalgam.

STAN

A what?

GIL

A combination of several ushers my Dad left me with over the years. I've combined them into one memory.

STAN

Why?

GIL

(getting excited)

Stan, this was a great symbolic moment in my life -- my father dumping me with you. It's part of why I spent so much of my childhood with such a shaky sense of self-worth -- so little self-esteem. It's why I swore it would be different with my kids.

(CONTINUED)

GIL (Cont'd)

(calmer)

I want to help them feel good about themselves -- feel strong, feel happy. That's all. That's my dream. Strong, happy confident kids.

STAN

It's a nice dream.

GIL

Well, it's like my grandmother says. What you put into something that's what you get out.

STAN

(nods)

Mm... So that's great... You've got a lovely family... and I'm a fuckin' amalgam.

KAREN (O.C.)

Gil.

STAN

Who's that?

GIL

That's my wife.

STAN

Nice.

3 ANGLE ON LITTLE GIL, KAREN AND THEIR THREE KIDS - DAY 3

KEVIN is nine. Taylor (a girl) is seven. JUSTIN (a boy is three.

KAREN

(to Little Gil))

Gil?

GIL

Yeah?

ANGLE ON KAREN

KAREN

The game's over, honey.

ANGLE ON GIL

Only now it's grown-up Gil.

GIL

Oh.

(he looks around)

Let's go.

(CONTINUED)

Karen and the kids get up.

GIL (CONT'D)

Taylor, that hot dog was dinner,  
honey, not a souvenir.

Gil takes it and tosses it away.

E4 EXT. STADIUM PARKING LOT - DAY - MOS

E4

It is late afternoon of a very hot day. As CREDITS ROLL, the BLAYLOCK family trudges across the lot. Gil is carrying Justin on his shoulder. He and Karen also carry a variety of souvenirs -- pennants, inflatable bats, stuffed dolls, hats, tee-shirts, etc. They look up and SEE a lot of similar looking vans all parked in the same general area. They peer at them, trying to identify their own van. Gil points to a van with a sock on the antenna. Gil SMILES, proud of his ingenuity.

ANGLE ON THE VAN DOOR SLIDING OPEN

RAPID CUTS of Gil and Karen loading their kids and their junk into the van, including buckling Justin into his car seat. Gil is perspiring freely. It's work.

D4 EXT. FAST FOOD RESTAURANT - LATE AFTERNOON - MOS

D4

CREDITS CONTINUE as the van pulls into a jammed parking lot. The van gets cut out of a parking spot.

C4 INT. FAST FOOD RESTAURANT - MOS

C4

CREDITS CONTINUE as Gil waits on line. The place is packed. In front of Gil, a heavy MAN seems to be taking forever. Gil peers around him trying to SEE what's taking so long. Finally the heavy man leaves with an enormous order.

B4 EXT. RESTAURANT - MOS

B4

CREDITS CONTINUE as Gil, carrying his own large order, crosses to his van.

A4 INT. VAN - MOS

A4

CREDITS CONTINUE as Karen is busy mediating some dispute that seems to center on the souvenirs. Through the window, we can SEE -- but Karen can't -- Gil, his arms loaded, attempting to get Karen's attention so that she will open the door for him. He YELLS to no avail then bangs the door with his shoulder and yells some more. CREDITS END.

4 INT. VAN - EVENING - DUSK

4

The Blaylocks' are driving home from the game. They all wear baseball hats. They're finishing their food. Kevin is SINGING.

(CONTINUED)

CONTINUED:

KEVIN

(sings)

"You're sliding into first And  
you're feeling something burst  
Diarrhea... Diarrhea. You're sliding  
into third And you got a juicy turd  
Diarrhea... Diarrhea."

Gil and Karen can't decide whether to laugh or be digusted.  
Taylor is HYSTERICAL.

KEVIN (CON'T)

"You're sliding into home And your  
shorts are full of foam Diarrhea...  
Diarrhea. You're sitting in your  
Chevy And your shorts are kind of  
heavy. Diarrhea... Diarrhea"...

(to Taylor)

That's it. Remember it. Because  
if I have to repeat it, it's gonna  
cost you money.

KAREN

(gently)

Kevin... Where'd you learn that  
song?

KEVIN

Last summer, at camp.

GIL

Ah... that was money well spent.

A5 EXT. BLAYLOCK HOUSE - DUSK

A5

The family has returned from the game. They all get out of  
the car and go into the house.

5 INT. BLAYLOCK BOY'S BEDROOM - NIGHT

5

WE SEE Gil STRUGGLING to place a sleeping Kevin in an upper  
bunk. He succeeds then turns to Justin. Justin is NAKED,  
wearing a GUN BELT with two GUNS.

GIL

That's what you want to sleep in?  
You'll be cold.

(CONTINUED)

5 CONTINUED:

5

Justin PUTS ON a cowboy HAT.

GIL (CON'T)  
That's better.

Karen enters.

KAREN  
Taylor doesn't feel well. She  
wants you.

GIL  
Oh....

(CONTINUED)

KAREN  
(takes the pajamas)  
I'll deal with Justin.

GIL  
Okay... What do you say, later  
on, when the kids are asleep, I  
wear this outfit.  
(indicates Justin)

KAREN  
She's in our bed.

6 INT. MASTER BEDROOM

6

Gil enters. Taylor looks ILL.

TAYLOR  
(sad)  
Hi, Daddy.

GIL  
Hi, sweetie. You don't feel so  
good?

TAYLOR  
Uh-uh.

GIL  
Do you feel like you want to throw  
up?

TAYLOR  
Okay.

She does, immediately, in the bed. Gil stares, PARALYZED. Karen  
enters.

KAREN  
Gil, could --

Karen SEES what's happening.

KAREN (CONT'D)  
Oh, my God, Taylor! Gil why are  
you just standing there?

GIL  
What do you want me to do, get  
a camera?

Taylor starts to CRY.

KAREN  
It's okay, baby.

(CONTINUED)



6 CONTINUED:

6

GIL  
(to Taylor)  
Sure, it's all right, don't worry,  
honey. We'll just sell the house.

A7 EXT. BLAYLOCK HOUSE - NIGHT

A7

Establish house with a couple of interior lights on.

7 INT. MASTER BEDROOM - LATER

7

The bed is made with fresh linen. Karen is lying in bed, reading. Gil ENTERS. He looks at her and stops. He goes into a suave-cocky attitude.

GIL  
I know that look. That's the look  
of a woman who's been sexually  
aroused by the sight of a man  
cleaning up a child's vomit. Yes,  
I guess I look -- pretty good.

She LAUGHS a little.

GIL  
All right. Just this once I won't  
make you beg.

She LAUGHS more. He adjusts the mirror. Karen reaches into an ashtray and gets a LIT JOINT. She SMOKES.

GIL (CON'T)  
Yes, I -- Where'd you get that?

KAREN  
It's old. It's stale. I found it  
in a shoebox.

GIL  
Karen, what if one of the kids  
walked in?

KAREN  
I'll tell them I have glaucoma.

GIL  
Karen, I'm serious --

KAREN  
(annoyed)  
Okay, you're right, you're right.

(CONTINUED)

7

CONTINUED:

7

She puts it OUT.

KAREN (CON'T)

You know, just once or twice a  
year, you have a day... I'm a  
little tense, that's all.

(CONTINUED)

Gil stands on the bed.

GIL

Tense or... excited, my little mynx?  
Are you ready to journey with me to  
a land of pleasure visited only by  
a fortunate few?

KAREN

(amused)

I think so.

GIL

Then let the games begin.

He drops down on top of her. They EMBRACE.

KAREN (CON'T)

(sudden thought)

Oh, can you come with me to see  
Kevin's principal Monday morning?

GIL

I love it when you talk to me about  
school and meetings. Now talk to me  
about shopping.

KAREN

I'm sorry. I just keep forgetting  
to mention it and I just thought  
of it.

GIL

Fine. I'll be there.

The embrace again. They KISS. Gil stops.

GIL

What's the matter?

KAREN

Nothing. I was a little tense,  
but I'm getting --

GIL

No, with Kevin. Why are we seeing  
his principal?

KAREN

I don't know. His teacher says  
he's been making that face a lot.

GIL

What, this?

Gil makes a tense, rigid face.

KAREN

Yeah, the tense face.

(CONTINUED)

GIL  
(not pleased)  
He makes that same face at Little League. The other kids are having fun, they're dancing in the outfield, they're eating grass. He's making that face.

Gil again demonstrates.

KAREN  
You know what his teacher asked me?

GIL  
What?

KAREN  
If we'd ever taken him for a psychiatric evaluation.

GIL  
(incredulous)  
What?

KAREN  
She was just asking.

GIL  
Why? Because he makes a face? Has she ever looked in a mirror?

KAREN  
You know, the face, the crying, the nervousness, -- he can't finish his work... Don't worry about it. We'll talk to the principal. I'm sure it's nothing. Come here.

She holds out her arms. They embrace again. They kiss. Gil stops. He's ANGRY.

GIL  
You know that really pisses me off. A kid is a little different, a little special -- needs a little more attention -- teacher's gonna put a label on him. "Problem kid." When we talk to the principal let's find out who Kevin's teacher's gonna be next year -- make sure it's not one of these hysterics.

KAREN  
You're right Gil, we'll talk to them. Kevin's great, he's not a problem.

(CONTINUED)

GIL

Right. Now, if he was my sister's  
kid...

KAREN

Garry...

GIL

Now there's a boy with problems.

8 INT. HELEN'S HOUSE - HALLWAY - DAY

8

An extreme CLOSE-UP of GARRY. He's thirteen and his EYES are darting crazily, suspiciously. REVEAL that he is CLOSING a combination LOCK on his bedroom door. He then PULLS a HAIR from his HEAD, licks it and attaches it to the door and the frame. He looks around to make sure he hasn't been observed. He heads for the living room carrying a large paper bag.

9 INT. HELEN'S LIVING ROOM - DAY

9

HELEN is in the living room taking inventory on her modestly supplied LIQUOR CABINET. She SEES Garry, who doesn't stop. Garry is SULLEN. Helen attempts to engage him in conversation. She keeps her voice light and cheery for the effort.

HELEN

Hi, Garry. Up so early?

GARRY

Yeah.

HELEN

Where are you going?

GARRY

Out.

HELEN

What's in the bag?

GARRY

Nothing.

He OPENS the front door. She FOLLOWS him.

HELEN

The whole family's coming over  
tonight. Grandma, Grandpa, Uncle  
Gil, the kids --

He CLOSES the door on her.

HELEN (CONT'D)

(to the door)

Nice talking to you.

(CONTINUED)

9 CONTINUED:

9

Helen stands there and SIGHS DEFEATED. She considers a moment, then goes to Julie's room.

10 INT. JULIE'S BEDROOM - DAY

10

Helen KNOCKS. A radio is TURNED OFF.

JULIE (O.C.)

Yes?

HELEN

Julie, can I come in? I need to talk to you a second

There's a pause and the door is UNLOCKED. Julie is sixteen. She's in a nightgown. She looks SLEEPY.

Helen ENTERS.

HELEN

The whole family's coming over tonight. I don't know why but I really need your help cleaning up, okay?

JULIE

Yeah, just give me a few minutes. I'll be right out.

HELEN

Are you okay? I thought I heard you moaning last night.

JULIE

I had a little stomach ache. I'm Fine.

HELEN

You hate me?

JULIE

What?

HELEN

For making you study so much the last couple of months and giving up a lot of dates?

JULIE

(grudging)

No, you were right.

(CONTINUED)

10 CONTINUED:

HELEN

(smiles)

Those S.A.T. scores are your ticket,  
Julie. I'd still like to discuss  
the idea of an Eastern school.

JULIE

Uh-huh.

HELEN

And when you get to college, you'll  
meet plenty of boys you'll like just  
as well as that Tod.

JULIE

(annoyed)

Why do you say "that Tod?" That  
sounds so --

HELEN

I'm sorry. Let's not get into that  
again. It's been pleasant for a  
minute. I should get started.  
Fourteen people. Spaghetti and  
salad, huh? I'd better make a  
steak for my dad.

\*  
\*  
\*  
\*

(CONTINUED)

10 CONTINUED:

10

Helen EXITS, SHUTTING the DOOR.

JULIE

Are you okay?

TOD (O.C.)

Yeah.

TOD, an eighteen year old boy, slides out, face up, from under the bed. He's in his underwear.

TOD (CON'T)

Man, your mother can talk. She hates my ass.

Julie gets up and LOCKS the door.

JULIE

It's such a cute ass. Last night she heard the moaning... She thought it was me.

TOD

Yeah...

JULIE

(teasing)

You're gonna have to try to control yourself, Toddy.

TOD

With you, it's impossible.

Julie turns on the radio. He throws her DOWN ON the bed and they begin to play a matinee.

TOD (CON'T)

Ooh, wait. I brought something.

He sets a camera up on the bureau. There's a long wire leading from it to a remote control.

TOD (CON'T)

WE can record our love.

(CONTINUED)



10 CONTINUED:

13.

10

JULIE  
(likes it)  
Ooh...

11 INT. HELEN'S KITCHEN - DAY

11

Helen is on the PHONE. WE HEAR O.S. MUSIC from the radio.

HELEN  
Susan. Helen. Did I loan you  
my big platter?... I thought so.  
Would you bring it tonight. I  
need it to serve... Thanks... No,  
still no word on what it's about...  
Oh, Julie got 1291 on her  
S.A.T.'s... Yeah... How's Patty?

12 INT. SUSAN'S HOUSE - LIVING ROOM - DAY

12

SUSAN is ON the PHONE. She's younger than Gil. She looks very  
healthy, thin, very nice body. This is the living room and it's  
loaded with books.

CLASSICAL MUSIC is playing softly.

SUSAN  
Well, we're a little disappointed  
with the effort she's been giving  
lately towards her work. Math,  
French, everything's gone downhill.  
Nathan's talking to her now.  
He's trying to find out what's  
wrong.

13 INT. SUSAN'S STUDY - DAY

13

NATHAN is in his thirties. He's kind of a young-academic type.  
He's talking to Patty who is OFF-CAMERA.

NATHAN  
Look, Patty, if you want to have  
just an ordinary academic career  
and attend an ordinary university,  
fine, but I think you're selling  
yourself way short.

Susan enters quietly.

SUSAN  
How's it going?

NATHAN  
I don't know. Sometimes I feel  
as though we want it more than  
she does.

(CONTINUED)

SUSAN

Patty, you know we love you. Could you just give your father that little extra effort he's looking for?

ANGLE ON PATTY

She's three years old.

PATTY

Okay, Mama.

NATHAN

That's all I ask.

14 EXT. HELEN'S HOUSE - DUSK

14

Gil's kids are running around on the lawn chasing each other. They chase each other into the house.

15 INT. HELEN'S LIVING ROOM - DUSK

15

FRANK BLAYLOCK, a man of sixty, is at a little bar that's been set up. He's talking to Susan. The entire family is there. Although not always in the living room at the same time. WE HEAR the noise of Gil's children. Gil comes over to the bar and OPENS a can of SODA.

FRANK

Gil, you have a good memory. Was it yours or Helen's or Susan's wedding I got drunk at?

GIL

It was all three, Dad. Congratulations.

FRANK

Well, which one did I punch the bandleader?

GIL

That was mine. We have pictures. I'm having them blown up for the commitment hearings.

Susan LAUGHS.

FRANK

(to Susan)

You think he's funny? When he was a kid, he wasn't this funny. He sat in his room all day.

(to Gil)

Boy, you were a moddy little son-of-a-bitch.

(CONTINUED)

GIL

Yeah, I wonder why.

16 INT. HELEN'S KITCHEN - DUSK

16

Helen and Karen are working on dinner.

KAREN

Is Garry coming?

HELEN

Who knows. He's out with his bag.  
I wish I knew what was in it, but he  
hides it. I mean, is it money,  
ammunition, a human head...

KAREN

(concerned)

Do you think it's drugs?

HELEN

No. I had a police dog sniff this  
room.

KAREN

(amazed)

Really?

HELEN

This is my child. Remember -- the  
little boy who wouldn't leave my  
side? -- Now if I take a step  
towards him, he takes a step away.  
I don't know what's happening to  
him, except he's miserable and he  
won't talk to me, and I don't know  
how to help him.

KAREN

(hesitant)

Did you ever consider having Ed  
talk to him?

HELEN

Are you kidding? Ed doesn't even  
acknowledge that he had these two  
kids. He's got his new wife and  
his new family... He won't even  
fix my kids' teeth anymore. He  
says it's uncomfortable. God, I  
wish he'd drop his drill down his  
pants.

KAREN

Are you seeing anybody?

HELEN

Garry's biology teacher asked me out.

KAREN

Biology? That's promising.

(CONTINUED)

HELEN  
... Well, he's not the type I  
usually go for.

KAREN  
Well, that's good.

They LAUGH.

17 INT. HELEN'S LIVING ROOM - DUSK

17

ANGLE ON NATHAN AND PATTY

Patty's reading -- slowly, but well.

PATTY  
"The Penal Colony" by Franz  
Kafka...

Gil approaches.

GIL  
So, Nathan, Patty a doctor yet?

NATHAN  
Mock if you will.

GIL  
All right.

NATHAN  
We treat our children like they  
were adorable little morons. When  
in point of fact, they are more  
capable of absorbing and retaining  
information than we are.

GIL  
What are you saying? Patty can  
learn things I can't learn.

NATHAN  
Patty...

Nathan UNZIPS a BRIEFCASE and pulls out two cards which each has  
dozens of dots stuck on them in random patterns.

NATHAN (CONT'D)  
Patty, which of these is the square  
root of 8,649?

PATTY  
(points to a card)  
Ninety-three.

Gil SHAKES his HEAD as if to clear it.

(CONTINUED)

17 CONTINUED:

17.

NATHAN  
They're sponges, Gil. Sponges,  
waiting to absorb.

Justin comes over.

JUSTIN  
(points to the card)  
I want that.

NATHAN  
See?

Nathan gives Justin the card.

NATHAN (CONT'D)  
Let me give you some advice.  
Forget about Kevin and Taylor,  
it's too late. Work on Justin

GIL  
Hey, Justin is very bright. In  
pre-school he....

Gil stops and STARES.

ANGLE ON JUSTIN

He's PEELING the DOTS OFF the card and eating them.

GIL (CONT'D)  
Justin, slow down. I'll get you  
some dip.

18 INT. KITCHEN - DUSK

18

Karen and Helen have been joined by Susan. Susan is putting  
salad on plates. There's a stack of Tupperware containers and  
Susan is taking the food out of them. Karen examines Susan's  
food while Susan and Helen talk.

SUSAN  
Remember that guy you went out  
with in college? Jeffrey Sanders.  
You always chased me out of the  
room whenever he came over.

HELEN  
Oh yeah.

SUSAN  
I saw him today.

HELEN  
God, what a loser.

(CONTINUED)

SUSAN

In a Rolls.

HELEN

I meant me.

KAREN

(indicates Susan's food)

What is that?

SUSAN

Oh. Nathan and Patty and I are power-eating. We bring our own food everywhere. Nathan turned me on to it and I never felt better.

KAREN

Where do you get this stuff?

SUSAN

It's mostly stuff Nathan grows in the backyard.

HELEN

He's a wonder.

Kevin and Taylor run through SCREAMING HAPPILY at high speed and into the backyard. Justin is chasing them. Justin is wearing a SCARY MASK, and brandishing a fork.

KAREN

(barely turning)

That's not safe, Justin.

She grabs the fork from him as he runs by.

KAREN (CONT'D)

(to Susan)

Well, you look amazing.

SUSAN

That's the gym. Nathan got that research grant so he's home allday with Patty. So I go to the gym for two hours.

KAREN

That's interesting. The other day I spent two hours cleaning out our van.

SUSAN

(to Helen)

Can I take those out for you?

(CONTINUED)

18 CONTINUED:

19.

18

HELEN  
(handing her plates)  
Yeah, that'd be great.

Susan exits. Karen watches her go.

KAREN  
Don't you ever get the urge to  
throw Susan to the floor and jam  
Ho-Hos down her mouth.

HELEN  
Oh. Let's do it later.

The DOORBELL. Frank sticks his head IN.

FRANK  
This is it! Everybody in the  
living room. This is the big  
surprise.

19 INT. LIVING ROOM - DUSK

19

Everyone has gathered, Marilyn OPENS the front door. A young man  
in his late twenties is REVEALED. He's very good-looking, very  
self-assured.

MARILYN  
(thrilled)  
Larry!! My baby!

She HUGS him.

ANGLE ON THE OTHERS

HELEN  
(mutters)  
Oh shit!

GIL  
Well put.

JUSTIN  
Who is that?

GIL  
(as if happy)  
My kid brother Larry. Your Uncle.  
Neat, huh?  
(then, sotto, to Helen)  
You'd better set a few extra  
places. I'm sure the police will  
be here any second.

ANGLE ON LARRY

FRANK  
Hiya, son.

(CONTINUED)

19 CONTINUED:

20.

19

He HUGS Larry. Gil and his sisters exchange knowing, SOUR LOOKS.

LARRY

Here, Dad. Just a little something  
for being the best Dad in the  
world.

Larry's siblings look NAUSEOUS. Frank OPENS his present. It's a  
classic model CAR.

FRANK

A Stutz! This is great.

LARRY

You got it, spend it on the people  
you love. Is that Grandma?

FRANK

Yeah, she's still alive.

Larry HUGS her.

LARRY

Jesus, Grandma, you got short.

GRANDMA

I'm shrinking.

LARRY

Bummer.. Gilbo!

Gil gives him a nice, warm hug.

GIL

Hi, Larry. What's it been, three  
years?

LARRY

About that.

GIL

You stopped wearing the turban! \*

LARRY

Yeah!... Susan! My God, you  
look like a model. \*

(hugs her)  
Helen!... I know it's been hard.

COOL (O.C.)

Dad...

Everybody turns and SEES a four-year-old BOY of mixed ethnicity.  
They STARE.

LARRY

(not angry)  
You were supposed to wait outside.  
So I could introduce you.

MARILYN

Why don't you do it now, Larry?

(CONTINUED:



19 CONTINUED:

21.

19

LARRY  
Everybody this is my son... Cool.

NATHAN  
(sotto to Gil)  
He named his son after an  
air-conditioning setting?

FRANK  
Your son?

LARRY  
It's a long story. Let's eat.

GIL  
(sotto, to Nathan)  
Keep Patty away from my brother.  
He'll suck the intelligence right  
out of her!

20 INT. HELEN'S DINING ROOM - DUSK

20 \*

All the adults are seated. The meal is being finished.

MARILYN  
Why didn't you ever write us that  
you had a son?

LARRY  
I didn't know myself until a  
couple of months ago. See, a few  
years ago, I was living in Vegas  
with this girl. Showgirl. She  
was in that show "Elvis on Ice."  
Anywho, we drifted apart, as people  
do in these complicated times.  
Then a couple of months ago she  
shows up with Cool, tells me "you  
watch him, I shot someone, I have  
to leave the country. That's a  
parent? Anyway, we're back in  
town, because I've got something  
really huge cooking. Enormo.  
Monster. Dad, this is it. I'm  
gonna be taking care of all of  
you from now on.

MARILYN  
(with concern)  
Larry, this isn't another  
get-rich-quick scheme, is it?

FRANK  
What's wrong with getting rich  
quick? Quick is the best way to  
get rich.  
(more)

(CONTINUED)

FRANK (Cont'd)  
(to the others)  
Look who I'm talking to. You ever  
see her family? They find a  
nickel, they huddle together and  
bury it like squirrels.  
(to Larry)  
What's the deal, son? What do  
you have going?

LARRY  
(as if giving the secret  
of the ages)  
Has anyone heard of hydroponics?

BLANK STARES.

NATHAN  
Oh, that's great.

GIL  
(amazed)  
Look who made a connection.

NATHAN  
Hydroponics is the growing of  
plants without soil. Larry, are  
you using suspension hydroponics  
or coarse sand hydroponics?

Larry is STUMPED.

LARRY  
I don't... Hey, there's a guy with  
glasses and a lab coat that makes  
that decision. I make the deal.  
And I got to thinking. Cool's  
had no kind of life. No family.  
So while I'm locking this thing  
down, I thought it would be nice  
if we stayed with you.

FRANK  
(happy)  
With us?

LARRY  
Couple of weeks.

MARILYN  
The thing is, we don't have the  
big house anymore. We didn't need  
it. We just have one bedroom for  
us and one for Grandma.

(CONTINUED)

NATHAN

Grandma's certainly welcome to stay with us a couple of weeks. It would be valuable for Patty to have multi-generational influences.

GRANDMA

Fine with me.

MARILYN

I'll have to give you a list of her medications -- when and how much -- Oh, and you'll have to pick up her shower chair. And her hearing aid batteries and her magnifying glass for reading --

The LIGHTS go OUT suddenly. There's a group GASP.

MARILYN

What happened?

FRANK

Your mouth used up all the power.

GIL

Don't panic, Dad, we can still find the bar.

HELEN

I'll get a flashlight.  
(she bumps into something)

Aah!

GIL

I'll get it, Sis. You sit still.

WE HEAR Gil go.

HELEN

There's a flashlight in my night table, Gil

WE HEAR Gil go to the bedroom.

KAREN

Be careful, honey.

WE HEAR Gil go to the bedroom.

GIL

(yells)  
I've got it.

(CONTINUED)

WE HEAR him coming.

GIL CONT'D)  
I can't turn it on.

HELEN  
Bring it to me.

Gil is in the room.

GIL  
Where's the switch -- Oh! I found it.

WE HEAR a small motor, but there's no light.

GIL (CONT'D)  
What is this?

All of a sudden, all the lights come back ON. Gil is standing in the middle of the room holding a VIBRATOR that is running in his hand. Everyone looks at Helen. Helen is extremely EMBARRASSED.

TAYLOR  
Mommy, what is that?

KAREN  
It's an electric ear cleaner.

TAYLOR  
It's kind of big.

GRANDMA  
It sure is.

21 INT. GIL'S KITCHEN - MORNING

21

It's NOISY and hectic. Karen has two OPEN LUNCH BOXES in front of her and she's rapidly making two sandwiches. She's in a housecoat. The kids are at the table, eating cereal. The T.V. is on to cartoons. Kevin and Taylor are dressed for school. Justin is in pajamas. The entire scene is in a rapid tempo.

KAREN  
(out of patience)  
Taylor, you cannot wear that dress.

TAYLOR  
Yes, I can!

KAREN  
It's too short. It doesn't fit you anymore. It could fit one of your dolls or Daddy's grandmother, but that's it.

(CONTINUED)

TAYLOR  
I want to wear it.

KAREN  
Okay, look, I don't have time to argue. Jeanine's going to be here in five minutes with the car pool. You want to look ridiculous? Fine.

KEVIN  
I don't want a lunch box anymore.

KAREN  
Why not?

KEVIN  
The sixth graders say it's faggy.

KAREN  
What do they use?

KEVIN  
Paper bags.

KAREN  
Fine.

She digs out a paper bag.

TAYLOR  
Oh! I need three empty milk containers.

KAREN  
When?

TAYLOR  
Today.

KAREN  
Taylor, why didn't you tell me?

TAYLOR  
I forgot.

Karen OPENS the refrigerator and removes three containers of milk. Then gets a large empty plastic container. She begins to pour the milk OUT OF the three containers. Gil enters, in a suit, dressed for work.

GIL  
Honey, you're not even dressed. We're supposed to be at school in twenty minutes.

Gil DIALS the PHONE.

(CONTINUED)

21 CONTINUED:

21

KAREN

I know.

GIL

Taylor, that dress is too short.  
Change it.

TAYLOR

(sweetly)

Yes, daddy.

She leaves the table. Karen reacts.

KAREN

At least let the spoon drift into  
your mouth.

GIL

(into phone)

Lois, it's Gil, let me talk to  
Steve.

JUSTIN

I want Bullwinkle.

GIL

Steve, it's Gil.

Justin changes the channel.

KEVIN

(very loud)

Hey!!

Karen spills some milk.

KAREN

Jesus, Kevin!

GIL

Hey, I'm on the phone here.  
(into phone)  
My kid.

(CONTINUED)

KAREN  
(to Kevin)  
Must you scream like that?

KEVIN  
(almost crying)  
He changed it right in the middle  
of what I was watching.

GIL  
(into phone, over  
lapping)  
Steve, I've taken a long look at  
that cattle deal and I don't like  
what I'm seeing.

JUSTIN  
I want Bullwinkle.

(CONTINUED)

KEVIN  
You little jerk.

JUSTIN  
I'm not a jerk.

Karen pulls out the television cord. \*

KAREN  
It's almost time to go anyway. \*

GIL  
(into phone)  
No, I don't... Oh, come on, Steve,  
that's bullshit.

KAREN  
(disapproving)  
Gil.

GIL  
Bullshoot. \*

JUSTIN  
This has too many raisins.

Quickly Karen PICKS OUT raisins. Taylor returns in a new dress.

TAYLOR  
Okay, daddy?

GIL  
That's my girl.  
(into phone)  
Yes, I think the walnuts were a  
better investment. You get land,  
that's equity. If the crop fails,  
you got the wood from the trees. \*

JUSTIN  
Now there's not enough.

Taylor POURS cereal.

(CONTINUED)



27A.

21 CONTINUED:

21

KEVIN  
(very loud)

Hey!

KAREN  
Kevin, goddammit.

GIL  
Hey, can we keep this down to a  
roar? I'm earning a living here. \*

KEVIN  
(almost crying)  
She took the prize. She took it  
last time.

TAYLOR  
I did not. Liar.

KAREN  
Taylor, you did.  
(losing patience)  
Kevin, we can work it out.  
(more)

(CONTINUED)

KAREN (Cont'd)  
You don't have to yell and you  
don't have to cry, sweetie. Okay?

GIL  
(into phone)

Look, I'll be in, in an hour.  
Can't we just wait an hour?

JUSTIN  
The raisins are milky.

Car HORN.

KAREN  
Let's go. Kevin, don't forget  
your retainer. We... Kevin, you  
don't even have your shoes and  
socks on.

KEVIN  
(angry)  
I couldn't even find them.

TAYLOR  
He didn't even look.

KEVIN  
Ooh!

He begins to CHOKE Taylor. She SCREAMS.

KAREN  
Stop that! No choking. If there's  
any choking done in this house  
your father will do it. What am  
I saying?

Car HORN.

GIL  
Honey, don't you hear the horn?

KAREN  
(snapping)  
Yes!

22 OMIT SCENE 22

22

23 EXT. SCHOOL - DAY

23

Gil and Karen hurriedly enter a medium-sized public school.

24 OMIT SCENE 24

24

25 INT. PRINCIPALS'S OFFICE - DAY

25

The principal is a woman, MRS. MANERO.

Gil and Karen are seated in her office.

MRS. MANERO

Gil... Karen... I think we have to  
be very careful about Kevin's  
educational environment.

GIL

Absolutely.

MRS. MANERO

With that in mind -- I don't  
think Kevin should come back  
here next fall. I'm going to  
recommend that he be transferred  
to a school that offers special  
education classes.

Pause. NERVOUS SILENCE.

GIL

(worried)

You mean... 'cause he's so smart?

MRS. MANERO

(gently)

Well... actually, I mean a class  
for children with emotional  
problems.

Gil and Karen stare DUMBFOUNDED.

The door OPENS. A pleasant man named DR. LUCAS enters.

(CONTINUED)

DR. LUCAS

Hi. Sorry, I'm late. You must be the Blaylocks. I'm Jeffrey Lucas.

MRS. MANERO

Dr. Lucas is a Child Psychologist. He's been observing Kevin for the last couple of months.

GIL

Why?

MRS. MANERO

(calming)

Mr. Blaylock. This is a public school. Thirty-eight kids to a class. We estimate that Kevin's teacher spent at least twenty percent of her time this year dealing with Kevin. That class is going to finish the year behind. It isn't fair.

DR. LUCAS

Kevin is a very sweet, very sensitive, extremely tense little boy. He needs some special attention.

\*  
\*  
\*

Gil is STUNNED.

KAREN

It's cause he was first.

DR. LUCAS

Hm?

KAREN

It's because he was our first. I think we were very tense when Kevin was little. I mean if he got a scratch, we were hysterical. By the third kid, you know, you let him juggle knives.

(CONTINUED)

DR. LUCAS

On the other hand, Kevin may have been like this in the womb. Recent studies indicate that these things are all chemical.

GIL

(pointing at Karen)  
She smokes grass.

KAREN

Gil!

(to Dr. Lucas)  
I never smoked when I was pregnant.

GIL

But in college you were like a chimney. I thought you were gonna join a reggae band. You know, there could have been, uh... chromosome... distortions...

DR. LUCAS

Mr Blaylock, that's extremely unlikely.

KAREN

You! You let them go wild. You let them do anything.

GIL

I do not...

KAREN

You let them eat all kinds of junk. They watch TV like this...

(she places the palm  
of her hand on the tip  
of her nose)

GIL

Throw the TV's out. Throw 'em in the garbage. You and I will perform works from Shakespeare.

They realize they're embarrassing themselves. They stop.

GIL

I'm sorry. I'm a little thrown off by this.

DR. LUCAS

Gil... Karen... you should not look upon the fact that Kevin will be going to a special school as any kind of failure on your part.

(CONTINUED)

GIL

No. I'll blame the dog.

DR. LUCAS

In an educational environment that  
is more sensitive to his needs

--

GIL

(to Manero and Lucas)

Okay, look. First of all, Kevin  
is not going to special school!  
Forget it. Whether it's right  
or not, there's a stigma. People  
are very cruel, especially kids.  
I will not expose Kevin to that  
cruelty. If we have to we'll send  
him to private school. I don't  
care what it costs, I'll get a  
second job.

Karen takes Gil's hand. She likes what he said.

KAREN

Or I can get a job.

DR. LUCAS

Mr. and Mrs. Blaylock, this is  
a problem that won't just go away

--

KAREN

If necessary we'll find Kevin a  
private therapist.

GIL

That's right. Look... it's a  
problem, we're aware of it now,  
we're his parents, we can handle  
it.

Gil puts his hand on Karen's back and RUBS it AFFECTIONATELY.

DR. LUCAS

Well... The next school year is  
four months off... Let's see what  
can be accomplished.

Gil NODS FORCEFULLY.

26 EXT. SCHOOLYARD - DAY

26

Gil and Karen exit the building. They're quiet -- still STUNNED.  
Gil stops. He stares at the schoolyard.

26 ANGLE ON SCHOOLYARD

26

DOZENS of KIDS are playing happily. Kevin sits by himself on a bench. He doesn't SEE his PARENTS.

ANGLE ON GIL AND KAREN

They watch.

GIL

Don't tell my father Kevin's going to be in therapy... I don't want to give him the satisfaction.

27 EXT. FOTOMAT - DAY

27

Julie and Tod are walking away from the Fotomat. Tod SNATCHES a photo envelope from Julie, both a little EMBARRASSED.

JULIE

Not in the street!

TOD

I want to see.

She GRABS for it. He holds it OVER his HEAD. She JUMPS. He KISSES her. A long time. Then he takes out the PICTURES. She COVERS her eyes. He looks at them. He's CONFUSED. He riffles through them.

TOD (CONT'D)

What is this?

Julie looks.

JULIE

That's the party celebrating my mother's promotion at the bank.

TOD

But where are your tits?

Julie takes the pictures back to the Fotomat.

JULIE

This is the wrong batch. This is my mother's. There should be another envelope for Blaylock.

He goes in the back. He returns quickly.

CLERK

That was already picked up.

JULIE

By who?

He SHRUGS. Julie looks very NERVOUS.

28 INT. FRANK'S GARAGE - DAY

13

A TARPAULIN is PULLED OFF a beautiful classic car.

LARRY

Oh, wow!!

FRANK

I knew you were the one who'd appreciate this. Three years. Every night. Every week-end. I eat dinner out here. It was junk when I found it. First time I got laid was in a car like this. Your mother and Gil and the girls think I'm pissing good money down a well.

Frank takes two BEERS OUT OF a small refrigerator and gives one to Larry.

LARRY

You and I have bigger dreams than they do.

ANGLE ON THE HOUSE

MARILYN

(yells)

Frank.

FRANK

What?

MARILYN

Cool just finished lunch.

FRANK

I'll call the newspapers.

MARILYN

I thought maybe you and Larry could take him somewhere.

FRANK

(annoyed)

I'm showing Larry the car.

LARRY

Just plop him down in front of the TV. That's what he always does.

Marilyn goes back inside.

(CONTINUED)



LARRY (CONT'D)  
(to Frank)  
How'd you do on the football  
season?

FRANK  
(shrugs)  
You know, I never bet enough to  
get hurt.

LARRY  
Wasn't that Super Bowl incredible?  
Right down to the last minute. \*

FRANK  
Amazing.

LARRY  
They're usually not that close. \*

FRANK  
No one.

LARRY  
(a little too eager)  
No. That's right. Ususally the  
winning team covers the point spread.  
Usually, you can count on it. \*

FRANK  
Take a beating?

LARRY  
No thanks, I already took one.

They both LAUGH.

LARRY (CONT'D)  
(more somber)  
Anyway, I had to pay off and it's  
left me a little...

FRANK  
What do you need?

LARRY  
Ha? Oh, come on, don't insult  
me. I didn't come here to be  
insulted.

FRANK  
Come on, you're putting a deal  
together you gotta look like you  
can piss with the big boys.

(CONTINUED)

LARRY  
See, you know.

FRANK  
How much?

LARRY  
Couple of thousand. Three, tops.

FRANK  
Three.

LARRY  
Tops.

## 29 INT. HELEN'S LIVING ROOM - DAY

29

Helen is seated on the sofa. She's looking at SNAPSHOTS. she's FROZEN. Her eyes are BUGGING OUT. Her head starts to SHAKE. The door OPENS and Julie rushes in. She stops short when she SEES the pictures.

HELEN  
(without looking up)  
This one, I think, is my favorite.  
I'm going to have it framed and  
put up on the mantel. So when  
people come over, they can say  
(calmly)  
"Why, Helen, is that Julie with  
a boy's penis resting on her nose?"

JULIE  
(lamely)  
It was just for fun...

HELEN  
Well, I'm glad to know it isn't  
a job. That's that Tod, isn't  
it? There's one where you can  
see his face.

JULIE  
(more on the offensive)  
Is that what bothers you? That  
I did those things or that I did  
them with Tod?

HELEN  
Gee whiz, Julie, there are so many  
things about this that bother me,  
I really don't know how to separate  
them. Oh, here's something for  
my wallet.

JULIE  
Tod' very important to me.

(CONTINUED)

HELEN

We've got the pictures to prove it.

(appalled)

This is your room. You did this right here in the house.

JULIE

Well, I thought someone in this house should be having sex. I mean, with something that doesn't require batteries.

Julie heads for her room.

HELEN

What did you say to me? You come back here. You come right back here! God dammit!

Julie goes in her room and CLOSES the door. Helen FOLLOWS. She tries the door. It's LOCKED. She's FURIOUS.

HELEN (CONT'D)

Julie, open this door.

No response.

HELEN

(angry)

I would just like a little respect. Not a lot. A little. Do you know why I'm having sex with machinery. Because your father left to have a party and I stayed to raise two kids and I

(louder)

have no life! I...

The door OPENS and Julie exits carrying a SUITCASE.

HELEN (CONT'D)

What are you doing?

JULIE

I'm leaving before we say things we'll regret.

HELEN

You're going to say something worse than the battery remark?

Julie stops.

JULIE

Tod and I are in love. Not "going steady" love. Love! I need him, he's my life. He touches me and I quiver --

(CONTINUED)

Helen makes a FACE and a NOISE indicating she doesn't want to hear this.

JULIE (CON'T)

See? You can't deal with it.  
Tod's working now. He's got an  
apartment. I'm moving in with him.

Garry enters carrying a larger bag. He crosses.

HELEN

(assuming a pleasant  
attitude)

Hi, Garry.

GARRY

Hi.

JULIE

I'm moving out, Garry.

GARRY

'Bye.

He exits into his room.

HELEN

See, you've upset your brother.  
If you walk out that door against  
my wishes, don't even think about  
coming back.

JULIE

Fine.

She leaves. The door is left OPEN. Helen turns her back to the door and fumes.

30 EXT. HELEN'S HOUSE - DAY

30

Unseen by her, Julie has stopped on the front walk. Julie turns to look back at Helen. Julie appears HESITANT. Then with fresh resolve, she turns and again walks away from the house and disappears.

31 INT. HELEN'S HOUSE - DAY

31

Helen turns and rushes to the door.

(CONTINUED)

31 CONTINUED:

39.

31

HELEN

(calls)

Julie... I'm here if you need me,  
sweetie.

32 EXT. NATHAN AND SUSAN'S FRONT YARD - DAY

32

A CLOSE-UP of Patty SCREAMING. She seems UPSET... She lunges forward. REVEAL that she is in a little karate outfit. She smashes a board with her fist. Nathan is holding the board.

NATHAN

Very good, honey.

ANGLE ON GREAT-GRANDMA

(We'll call her "Grandma") She is staring. She fails to comprehend the point of this.

NATHAN (CONT'D)

(to Patty)

Okay, one more. You see, Grandma, Patty is studying Eastern philosophies. Our future leaders are going to have to be much more in tune with the Oriental mind.

Grandma just stares, BEWILDERED. Nathan holds UP the BOARD.

NATHAN

Zero in on the target. That's it.

Susan getting out of her car.

SUSAN (O.C.)

Nathan. I'm home.

NATHAN

(distracted by Susan)

You're early.

SUSAN

I have good news.

NATHAN

(lowering the board)

What?

Patty's FIST shoots in HITTING Nathan in the MOUTH, KNOCKING him DOWN.

33 INT. SUSAN AND NATHAN'S BEDROOM - DAY

33

Susan is in her gym clothes. She's a little sweaty. She's taking off her leotards. Nathan enters dabbing his lip.

NATHAN

What's up?

(CONTINUED)

She puts her arms around him and clasps her hands behind his neck.

SUSAN

I'm going to teach summer school classes. That means we'll have vacation money.

NATHAN

Oh, great.

SUSAN

Mexico?

NATHAN

Si, si.

SUSAN

Gil and Karen will take Patty. I just want to call them.

She PICKS UP the PHONE. Nathan takes it away.

NATHAN

I'm not real pro on the idea of Patty spending a week with Gil.

SUSAN

Why not? They offered.

NATHAN

He's a wonderful guy, but... I'm concerned about his jocular-ity. He's very lighthearted about things I -- we -- consider important.

SUSAN

She has fun over there. You know, she... scampers. She cavorts.

NATHAN

Try this. We take Patty with us.

SUSAN

To Mexico?

NATHAN

It's a perfect opportunity to start her on Spanish.

SUSAN

Or cliff diving.

NATHAN

Hm?

SUSAN

Nothing. Jocular-ity.

(CONTINUED)

33 CONTINUED:

33

NATHAN  
(kisses her cheek)  
It'll be fun.

SUSAN  
Nathan, I thought it would be nice  
if you and I could be alone.

NATHAN  
We will. We'll have two rooms.

He kisses the air in her direction.

SUSAN  
Which one will I be in?

She STARES. She's not happy. She goes into a WALK-IN CLOSET. She moves some stuff and digs out a shoebox. She OPENS the box, REVEALING candy, cookies and packaged cakes. She rips open a pack of cup cakes and pushes one into her mouth.

34 INT. OFFICE COMPLEX - UPPER LOBBY

34

Gil gets OFF the ELEVATOR carrying a briefcase. He OPENS a door on which is written "Robinson, Thompson and Brodsky. Business Managers."

35 INT. GIL'S OFFICE - RECEPTION AREA - DAY

35

Gil ENTERS. He's still angry.

GIL  
(to receptionist)  
Is Dave in?

RECEPTIONIST  
Yes, but he's exercising --

Gil heads right for Dave's office.

36 SCENE OMITTED

36\*

37 INT. DAVE'S OFFICE - DAY

37

Gil bursts in. Dave is on the treadmill.

GIL  
When were you gonna tell me?

DAVE  
Uh-oh.

(CONTINUED)

35 CONTINUED:

35

STEVE

The cattle! The friggin' moo-moos.  
Their frickin' legs are stickin'  
up in the air. Thank God you kept  
out clients out of that deal.

Steve HUGS him.

GIL

Steve, are we gonna dance?

STEVE

Maybe, I'm taking you to lunch.  
A nice lunch. You're late.

Steve leaves him. PHIL RICHARDS approaches. He's also about  
Gil's age. \*

PHIL

Got a minute?

(CONTINUED)



GIL

Lenny called me this morning. He wanted to know where I thought we should take Phil Richards to celebrate his partnership.

DAVE

That asshole. No one was supposed to hear about that for another month.

GIL

And what? In the meantime you were gonna have me killed? How could you do this to me? That partnership is mine. You said it was just held up by Ted's surgery and when he came back, you'd make it official.

DAVE

Well, it turns out Ted and Dan weren't completely certain that's how we wanted to go.

GIL

Holy shit!

DAVE

They had concerns. They had legitimate concerns.

GIL

Like what?

DAVE

Like what are you doing for the company? Do you help us get clients? Do you help us keep clients?

GIL

Yes!

DAVE

How?

GIL

By doing great work. By saving your ass. What happened to those cattle, Dave? Those cattle you were so hot to invest in.

DAVE

(mumbles)

They died.

(CONTINUED)

37 CONTINUED:

37

GIL  
(cupping his ear, he  
already knew the answer)  
They what?

DAVE  
They died.

GIL  
They died. Their frickin' legs are  
sticking up in the air. They're in  
moo-moo heaven. I kept you out of  
that deal, remember?

DAVE  
I never said you didn't do good  
work. You do great work.

GIL  
So?

DAVE  
It's not enough. Every firm does  
good work. Look, I know you're  
smarter than Phil, but the guy works  
like a Trojan. He shmoozes clients,  
he brings in business, he's here nights,  
weekends -- hell, he wears a beeper  
for when I need him. I own the guy.  
And that's what puts your name on  
the door.

GIL  
This is really coming out of nowhere.  
I've been here eight years -- I'm the  
backbone of this operation -- and if  
I don't get this partnership... I  
gotta think about going somewhere else.

DAVE  
I have to tell you, Gil, I don't  
consider that a realistic idea. You  
go someplace else, you're gonna have  
to get in line behind younger guys  
who have been there longer and are  
more committed and willing to take  
less money.

Gil SHAKES his HEAD. Dave gets off the treadmill and puts  
his arm over his shoulders.

(CONTINUED)

37 CONTINUED:

37

DAVE

(continued)

Look, this thing with Phil isn't in stone. We can jerk him along another month. Why don't you use that month to give us your best shot? Put in the hours. Dazzle me.

GIL

Dazzle you -- What am I a showgirl?

(seriously)

Look, Dave, I'm having a little problem at home. I really need to spend a lot of extra time with my son right now.

DAVE

Then I don't know what we can do.

GIL

(pause)

I can take some work home with me on the week-end.

(CONTINUED)

STEVE

It's my belief that working at home doesn't work. Not with three kids.

GIL

I have ways to get work done at home. I have some time there that's all my own.

38 INT. GIL'S BATHROOM - DAY

38

Gil is seated on the TOILET with his PANTS DOWN. He has a FILE ON his lap and he's making notes on a legal pad. The bathroom door BURSTS OPEN. Taylor enters with TWO of her FRIENDS.

TAYLOR

Dad?

Gil LOOKS UP.

TAYLOR (CONT'D)

We're ready to go to the movies.

GIL

That's fine. I'll just be a second.

They linger.

GIL (CONT'D)

Could you wait outside, sweetie?

TAYLOR

Sure.

AMY

Hello, Mr. Blaylock.

GIL

Hello, Amy.

The girls exit.

39 INT. THEATRE - DAY

39

Gil sits in the theatre surrounded by an ocean of CHILDREN. He's with Kevin, Taylor and Taylor's friends.

MOVIE CHARACTER (V.O.)

We must find the magic gumbop.  
Otherwise, Fairyland will be destroyed.

ANGLE ON THE SCREEN

ANOTHER MOVIE CHAR.

Hey. Here comes Mr. Bo-Bo-Boots.

(CONTINUED)

MR. BO-BO-BOOTS enters.

ANGLE ON GIL

GIL  
(miserable)  
Mr. Bo-Bo Boots.

Kevin is very BORED. Gil glances at him.

40 INT. LOBBY. DAY

40

Kevin is playing a VIDEO GAME. Gil, eating POP CORN, is watching over his shoulder giving it some body English. The game ends.

GIL  
Well, I should go back in and watch the girls. You got enough quarters?

Kevin NODS. Gil starts away.

KEVIN  
Dad...

GIL  
Yeah...

KEVIN  
How come I'm seeing a psychiatrist?

Gil looks around to see if Kevin was overheard.

GIL  
Oh, yeah, we were going to have a big talk about that --

KEVIN  
What's wrong with me?

GIL  
Nothing. Nothing. You're great.

KEVIN  
So then, how come --

GIL  
Look. You're the kind of boy -- like I was -- you have a lot of worries. That's all. And these people -- the doctors, they're experts at helping people... deal with their worries. It's nothing to feel bad about. I think you're a great kid and I love you very much. Okay?

(CONTINUED)

KEVIN

Okay.

GIL

(to Kevin)

You know what? I think this is going to be a great summer for you. Just relax, have fun, play baseball --

KEVIN

Baseball's not so much fun. The Coach yells at me all the time.

GIL

Well he's... an asshole. A major asshole.

Kevin LAUGHS. He likes that.

GIL (CON'T)

I'm going to take care of him. You're going to have fun at Little League. And, don't forget, you've got a birthday coming up. That's going to be great. Let's have a great party.

KEVIN

Can we have Cowboy Dan?

GIL

Who?

KEVIN

Cowboy Dan. The gunfighting balloon man. I saw him at Billy's party. He's cool. He makes animal balloons and he brings laser guns and we all play cowboy laser tag with him. Can we have him?

GIL

Absolutely, you got 'em. It's done. Now what do you say when a cute eight year old girl walks by?

KEVIN

Hubba hubba.

Kevin LAUGHS.

41 EXT. HELEN'S HOUSE - LATE AFTERNOON

41

Helen is standing OUT IN FRONT of her house looking HALF-WORRIED, HALF-RELIEVED.

REVERSE ANGLE

Julie getting OUT OF a POLICE CAR with her suitcase.

42 INT. HELEN'S HOUSE - A FEW MINUTES LATER

42

Julie is in the process of ending a CRYING JAG. She's up to the GASPING and TWITCHING stage of recovery.

HELEN

You all right?

One BIG TWITCH.

HELEN (CON'T)

(softly)

Why would you be panhandling?

JULIE

I needed the money for a place to stay.

HELEN

You have a place to stay.

JULIE

I'd have to tell you what happened.

HELEN

What did happen?

JULIE

I just said I don't want to tell you.

HELEN

Did you leave Tod?

JULIE

Yes!... He promised me he was starting a house painting business. Then he said he changed his mind. He's gonna race dragsters with his brothers. He can't even drive a regular car. So his brothers were over and we had a fight, and he said "No bitch is gonna tell me what to do for a living."

(cries)

He told me he loved me.

HELEN

Yeah, well, they say that... then they come.

(gently)

Honey, what did you expect from a kid like that. Huh?

JULIE

Mom... back off. The last guy you dated stole our furniture.

Helen NODS. There's no answer for that.

JULIE (CON'T)

Men are scum.

(CONTINUED)

HELEN  
(just being solicitous)  
Yeah, I know, men are scum...  
(cheery)  
Hi Garry.

## ANGLE ON GARRY

Watching the two women from the doorway. We have no idea how long he's been there. He heads for the front door. He carries his ever-present paper bag.

HELEN (CONT'D)  
Julie's back.

GARRY  
Great.

He exits. There's a pause.

HELEN  
(to Julie, sadly)  
Let's eat lots of ice cream.

They head for the kitchen. The front door bursts OPEN. Tod enters. He looks DESPERATE.

TOD  
Julie!

JULIE  
(startled)  
Tod!

TOD  
I thought I'd find you here.

JULIE  
What does that make you,  
Sherlock-fucking-Holmes? I live  
here!

TOD  
You live with me.

JULIE  
I wouldn't live with you if the  
world were flooded with piss and  
you lived in a tree. Excuse me,  
I'm going to the movies.

TOD  
You're not leaving until you hear  
what I have to say.

JULIE  
I'm not, huh?

(CONTINUED)



42 CONTINUED:

42

She races OUT the door. Tod CHASES.

43 EXT. HELEN'S HOUSE - DUSK

43

Julie is RUNNING. Tod catches her before she's off the front lawn. He grabs her.

JULIE

Let go of me.

TOD

No.

They STRUGGLE. They TUMBLE to the ground. They fight. Helen appears with a NEWSPAPER. She begins SMACKING Tod.

HELEN

Let her go.

TOD

(almost pitiful)

Please, Miss Blaylock. I love her. Julie, you can't run out on me. You're my wife.

HELEN

(still hitting)

If you don't let her go, I'm going to call...

She stops hitting.

HELEN (CON'T)

(to Julie)

You're his what?

JULIE

His wife. We got married a few days ago.

Helen digests this for a moment, then begins WHACKING Julie with the paper.

HELEN

Are you insane?

Garry, returning from garage, goes inside the house. Helen stops hitting Julie.

HELEN

(cheerfully)

Hi, Garry.

(CONTINUED)

TOD

(to Julie)

Julie, I'm sorry. I didn't mean it. My brothers were raggin' on me and I couldn't back down. But last night I told them. They mean nothing. You mean everything.

JULIE

Oh, Tod.

Tod and Julie KISS He lifts her up, carries her into the house. A COUPLE walks up the sidewalk.

HELEN

It's their honeymoon.

44 EXT. HELEN'S LAWN - NIGHT

44

It's darker. Helen is sitting OUT ON her LAWN, still STUNNED. The SPRINKLER goes ON. It sprays water on her. She doesn't react. The front door OPENS. Julie and Tod come out. Tod has his arm around her and Julie has her suitcase. They stop on the front walk.

JULIE

Mom?... Are you okay?

Helen walks to the porch and sits on the steps.

HELEN

You're under age. I can get this annulled.

JULIE

(to Tod)

Excuse me.

Tod exits to his truck.

JULIE (CON'T)

Whatever you do, I'm just going to go after him. I want to start my life.

HELEN

Start your life? This is the best part of your life. This is the time that you still have all your choices.

JULIE

What's the point of having all my choices if I can't make the choice I want?

Pause.

HELEN

Are you are least going to go to college?

JULIE

I don't think I can. I kind of pushed Tod into this house painting business and like he says, it's going to be rough for awhile. I really think I hshould get a job.

ANGLE ON TOD, getting into his truck.

HELEN

What are your expenses?

JULIE

An apartment. We need food, clothes, you know, -- stuff.

(CONTINUED)

HELEN  
 (rattles it off, no  
 emotion)  
 Live here. Eat my food, pay no  
 rent, use my stuff, go to college.  
 I need a drink.

Helen STANDS UP and WEARILY exits toward the house. Julie  
 thinks for a second. Her expression says "Might work."

45 OMIT SCENE

45

46 EXT. FRANK'S GARAGE - DAY

46

Frank raises the door and he and Cool stare at the car.

COOL  
 Wow!  
 FRANK  
 (delighted)  
 You like it?

COOL  
 Yeah! It's great!

FRANK  
 Yeah, it was junk when I found  
 it. First time I got laid -- well,  
 that's a story for another time...

WE HEAR BRAKES SQUEAL

(CONTINUED)

46 CONTINUED:

46

## ANGLE ON THE STREET

A speeding car barely slows down at the curb. Larry is THROWN heavily FROM the CAR. He BOUNCES and the car SPEEDS OFF. Larry, when he SEES Frank, JUMPS UP, hiding the pain.

LARRY

Hi, Dad. Dinner ready?

FRANK

What was that?!

LARRY

Hm? Oh. Some friends were dropping me off.

FRANK

Friends? Friends slow down. They even stop.

LARRY

Well, they were a little drunk. The big deal went through, Dad. We were celebrating.

FRANK

Yeah?

LARRY

Well, practically.

COOL

Dad?

LARRY

What?

COOL

Grandma said after dinner you might take a walk with us.

LARRY

A walk? What am I, Moses? A walk... Come on, inside. I need your help.

(CONTINUED)

COOL  
(excited)  
Yeah? For what?

LARRY  
My dancing shoes slid way under  
the bed. I can't reach 'em.

Larry and Cool leave Frank OUT ON the lawn. Frank watches them go. He's thinking about what he's just watched.

47 EXT. PARK - LITTLE LEAGUE FIELD - DAY

47

Gil's car PULLS INTO a parking space. Kevin gets out in his Little League uniform. Getting out of another older, cheaper, car, is a man named BOB. He wears a shirt and a cap which both say "Coach." The kids on Kevin's team, are playing catch right near the parking area.

BOB  
(to boys)  
You girls ready to win one today?

GIL  
(quietly)  
Bob, you wanna knock that shit  
off?

BOB  
Away from here you may be a big  
shot in an office and I may be  
a janitor, but here, I'm the coach  
and you're the assistant. Okay,  
honey?

GIL  
Kiss my ass.

BOB  
Bend over.

Gil grabs Bob by his shirt. FEAR is in Bob's EYES. The kids YELL.

KIDS  
Hit him! Hit him, Gil. Gil's  
gonna hit Coach Bob.

The kids CHEER Gil on. Gil looks over at the kids and stops.

GIL  
No, we're not fighting. I'm just  
teaching Bob a secret play.  
(sotto to Bob)  
Listen, Cheesehead, what would  
it take for you to go home and  
not come back?  
(more)

(CONTINUED)

47 CONTINUED:

47

GIL (CON'T)

Let me finish the season so that  
maybe some of these kids won't  
be permanently scarred.

BOB

Screw off.

GIL

How about if you and I step over  
there and settle this once and  
for all.

48 EXT. PARKING LOT

48

Gil is writing a check, leaning on the hood of Bob's car.  
Bob is watching.

GIL

Okay. I think this is more than  
generous.

Gil hands Bob the check.

GIL (CON'T)

Now haul your enlarged behind out  
of here.

Bob gets in his car.

BOB

So long, girls.

Bob drives away.

GIL

(to kids)

I hated to do it, but he had it  
coming.

49 EXT. FIELD - A FEW MINUTES LATER

49

Gil is hitting grounders.

GIL

(yells)

Come on, Ben, get in front of the  
ball, it can't hurt you.

He hits one.

(CONTINUED)

49 CONTINUED:

49

GIL (CON'T)

That's it, get down, get down on  
it --

(cringing)

... Aah!... Wayne, get Ben some  
ice. Ben? I'll get it Wayne.

\*

50 EXT. FIELD - A FEW MINUTES LATER

50

The TEAM is gathered around Gil near the bench area.

(CONTINUED)



GIL  
What do you say, Ben? Can you  
play?

ANGLE ON BEN

He's sitting on the bench holding ICE to his LIP.

BEN  
My father's a lawyer.

GIL  
I know. Why don't you just sit  
out a few innings?  
(to team)  
Okay, we need a second baseman.  
Which one of you outfielders is  
ready to try second base?

No response.

GIL (CONT'D)  
Kevin, what about you? How about  
taking second base?

KEVIN  
(hesitates)  
Okay.

The biggest boy, MATT, GROANS audibly.

GIL  
Come on, Matt, none of that. Let's  
be a team. Let's get out there.

The kids begin to disperse. Kevin looks TENSE. Gil notices.

GIL (CONT'D)  
Kevin, come here a second.

Kevin and Gil are left alone.

GIL (CONT'D)  
Remember, Kevin, the word is "fun."  
I'm not like Bob. Just go out  
there and what you catch you catch  
and what you miss you miss. Okay?

KEVIN  
Okay.

Kevin SMILES. He goes OUT ONTO the field.

51 EXT. COLLEGE CAMPUS - DAY

A GRADUATION Ceremony is in progress.

(CONTINUED)

DEAN

And now it's my great pleasure  
to introduce our valedictorian,  
Kevin Blaylock.

A handsome, happy YOUNG MAN goes to the PODIUM.

KEVIN

Thank you. You know when I was  
nine years old, I had kind of a  
rough time. A lot of people  
thought I was pretty mixed up.  
But there was one person who got  
me through it. He did everything  
right. Thanks to him, today, I'm  
the happiest, most confident, most  
well-adjusted person in the world.  
Dad... I love you. You're the  
greatest.

The AUDIENCE APPLAUDS.

ANGLE ON GIL

In the audience. He looks slightly older. The applause grows  
LOUDER. Gil stands and HUMBLY WAVES aside the adulation.

52 EXT. LITTLE LEAGUE FIELD - DAY

52

Gil's team is in the field.

GIL

One more out boys.  
(yells to pitcher)  
How's your arm, Sean? Not too  
tired?

SEAN is GRIM. He shakes his head, "no."

BEN

(on the bench)  
My lip still hurts.

LOU

Hey, Gil, our boys finally gonna  
win one game.

GIL

That's it, Lou, be supportive.

The OTHER TEAM gets a hit.

GIL (CONT'D)

Get it back in! Way to hustle!

OPPOSING COACH

Come on, bases loaded, only one  
run down. You can do it, Adam.

(CONTINUED)

52 CONTINUED:

58.

52

ADAM steps in to hit.

GIL  
(to himself)  
Please, God, let them win one game.

Sean PITCHES. Adam SWINGS and hits a high POP-UP to second base. All the RUNNERS are running. The ball is hit to Kevin. He STAGGERS under it.

The ball comes down in Kevin's glove... and he DROPS it. Runners score, the other team celebrates WILDLY. Kevin's TEAMMATES throw their GLOVES down hard on the ground. Gil is STUNNED.

MATT (1ST BASEMAN)  
You stink, Blaylock.

Kevin looks very HURT. He looks lost. He looks at Gil. Gil walks OUT TO where Kevin is standing. He starts to put his arm around him.

KEVIN  
Why'd you make me play second base?

53 EXT. COLLEGE CAMPUS - DAY

52

It's the same campus as before.

People are running in PANIC across the lawn. GUNSHOTS are heard. Two STUDENTS take shelter behind a TREE. WE HEAR faint, angry, SCREAMING in the background.

STUDENT #1  
Someone's climbed on the roof of  
the Bell Tower with a rifle. \*

STUDENT #2  
It's Kevin Blaylock. His father  
totally screwed him up.

STUDENT #1  
What's he yelling?

They listen.

KEVIN (O.C.)  
(in the distance)  
You made me play second base.  
(gunshot)

ANGLE ON GIL

He's OLDER. He's speaking through a BULLHORN.

GIL  
Kevin, I'm sorry. I did the best  
I could.

(CONTINUED)

53 CONTINUED:

53

GUNSHOT. The bullhorn is SHOT OUT OF Gil's hand.

GIL (CON'T)

(shouts up)

Nice shot, son.

(to a nearby policeman)

It's important to be supportive.

54 OMIT SCENE

54

55 INT. SUSAN'S BEDROOM - NIGHT

55

Nathan enters from the bathroom. He's ANGRY. He's holding a cup of WATER in one hand and a DIAPHRAGM in the other. He's pouring the water into the diaphragm. The water is DRIPPING through a HOLE in the diaphragm. Susan looks. She's STARTLED.

NATHAN

Well?!

SUSAN

Why are you pouring water through my diaphragm?

NATHAN

I always do.

SUSAN

A hobby?

NATHAN

To check. To make sure it's all right. You didn't know I did that, did you?

SUSAN

No.

NATHAN

Obviously not or you wouldn't have tried this.

SUSAN

Are you accusing me of making that hole?

NATHAN

No, a woodpecker. This could have jeopardized all our plans. Remember what we read? Studies found that the vast majority of truly exceptional people are either only children or first-born, with at least a five-year separation from the second sib. We agreed that --

(CONTINUED)

SUSAN

You agreed. And they're not sibs.  
they're babies! And I want to  
have another one!

NATHAN

And this is how you go about it?  
Vandalizing a contraceptive device?

SUSAN

Because you won't discuss it with  
me.

NATHAN

I did discuss it with you. Years  
ago.

SUSAN

Well, I think we were wrong.

NATHAN

Well, I think we were right and  
I'm not discussing it again.

He exits.

SUSAN

(yells)

I'm warning you, Nathan. I'll  
go to a sperm bank! We'll wind  
up with a child like your brother  
Mel!

56 INT. HELEN'S BEDROOM - MORNING

56

She's finishing getting dressed. She's in a hurry.

She comes OUT IN THE hallway.

She goes to a door. It has a combination lock on it that isn't  
locked.

HELEN

Garry, if you want me to drive  
you, you've got to be out in five  
minutes. I'll be late for work.

GARRY (O.C.)

(loud and annoyed)

Okay!

HELEN

(yells)

Tod, do you want me to make you  
breakfast?

TOD

Thanks, Helen, Julie's gonna do it.

(CONTINUED)

HELEN  
(mutters to herself)  
I'll get the fire extinguisher.

Helen hurries down the hall. She passes the bathroom. The door is AJAR.

HELEN (CONT'D)  
Okay, I'll see you --

She stops dead in her tracks. She almost faints.

HELEN  
Sweet Jesus!

57 INT. HELEN'S BATHROOM - DAY

57

Julie is seated in front of the sink. Tod is using ELECTRIC CLIPPERS to SHAVE her HEAD. Tod's head is already shaved.

HELEN (CONT'D)  
What are you doing?! Has war been declared?

JULIE  
I knew you'd make a thing out of this.

HELEN  
(to Tod)  
Excuse us. Shave something else.

Helen grabs Julie and pulls her OUT INTO the hallway.

58 INT. LIVING ROOM - DAY

58

HELEN (CONT'D)  
Your hair. Your beautiful hair.  
Couldn't we have discussed this?

JULIE  
I'm a married woman.

HELEN  
You're a married bald woman.

JULIE  
It's a symbol of our love. Our commitment. Its intensity. The fact that nobody else matters.

HELEN  
Julie... I spoke to an attorney.  
You can have an annulment like that. You can stay with Tod, shave anything you like. Just, please, don't be married.

(CONTINUED)

\*  
\*  
\*  
\*

JULIE  
(sadly)  
You're such a pathetic person.

HELEN  
Hey! I have hair!

JULIE  
Do you think I'm going to make  
the same mistake you did?

HELEN  
What?

JULIE  
Give up my marriage?

HELEN  
I didn't give up.

JULIE  
Just because you couldn't make  
it work, you want to think that  
no one can. My life can still  
work. If no one tries to ruin  
it. We never should've moved in  
here.

Tod enters.

TOD  
I better get going.

JULIE  
I'll walk you.

TOD  
(puts a cap on)  
Gee, my painter's cap's too big  
now.

Tod and Julie exit. Helen is very UNHAPPY. Garry comes  
DOWNSTAIRS. Even though Garry speaks more in this scene, he's  
still very SOMBER.

HELEN  
You ready? You want anything to  
eat?

GARRY  
How long are they gonna be living  
here?

HELEN  
Not much longer, I think.

(CONTINUED)



GARRY

Well, I was just thinking... it's pretty crowded here.

HELEN

It's not so crowded. There's a lot more room since they shaved their heads.

GARRY

Well I was just thinking. Maybe I could live with Dad for awhile.

Helen is SHOCKED.

HELEN

What?

GARRY

I've been here a long time. Maybe I should live with Dad for awhile.

HELEN

(very hurt)

You want to live with your father?

GARRY

Kind of.

She doesn't know what to say. This really hurts.

HELEN

Garry... have you spoken to your father about this?

GARRY

Not yet. I thought I'd call him up.

HELEN

Honey... you don't know your father like I do --

GARRY

I don't know him at all. What's his number?

She HESITATES. He LIFTS the receiver and waits.

HELEN

Uh...he'd be at work now.  
555-7490.

He DIALS. She watches him with enormous anxiety. She's not sure what she's hoping will happen.

(CONTINUED)

GARRY

Is Dr. Lampkin there?... It's his son.

(he waits, then)

No, Dad, it's not Joey, it's Garry, your other son... Well, I wanted to ask you something... It'll just take a second... Would it be okay if I stayed with you for awhile?... A few months...

Garry listens for a long time. He looks UNHAPPY. Helen begins to CRY.

HELEN

(to herself)

Oh, Ed, you prick.

GARRY

... uh-huh... Okay.

He HANGS UP.

GARRY

He didn't think it was such a good idea.

Helen goes to EMBRACE him. He BACKS AWAY.

GARRY

I gotta go.

He RUNS OUT. She stands there, FROZEN. Then she gets her purse and her coat and EXITS.

59 EXT. BLAYLOCKS HOME - DAY

59

OPEN ON a SHOT of colored balloons tied to the mailbox.

60 EXT. STREET - DAY

60

A SEEDY, TIRED MAN in cowboy garb, is leading a fairly large HORSE around the street, with a child on it's back.

61 EXT. BACK YARD - DAY

61

The yard is CROWDED and NOISY. There are KIDS, PARENTS, FOOD, BALLOONS, There's a Western motif -- bales of hay, a big wagon-wheel etc. Gil is cooking hot dogs at a barbeque. Kevin and about ten other BOYS race up to Gil.

MILES

Gil?

GIL

Yes, Miles?

(CONTINUED)

MILES

When's Cowboy Dan the Gunfighting  
Balloon Man gonna be here?

GIL

(surprised)

Isn't that him?

BOYS

(loudly, in unison)

No!!

EDDIE

That's the schmuck who brought  
the horse.

KEVIN

(worried)

I don't think he's coming.

(tense face)

GIL

Of course he's coming. The man's  
a professional. You think he wants  
to put a blot on the balloon --  
bending profession? Come on, you  
guys have fun, hot dogs are going  
to be ready in a few minutes.

EDDIE

Let's go watch the horse shit.

GIL

Ah, the simple pleasures.

The boys run off.

B62

EXT. BLAYLOCK FRONTYARD - DAY

ANGLE ON JUSTIN

He's on the front lawn wearing a SHOWER CAP. His arms are spread  
wide like a plane, and he's SPINNING RAPIDLY in DIZZYING CIRCLES.

ANGLE ON SUSAN, NATHAN AND PATTY ARRIVING

Patty seems left out and BEWILDERED.

SUSAN

Patty, why don't you play with  
Justin?

PATTY

I don't understand what he's doing.

ANGLE ON JUSTIN

Still SPINNING.

B6

B62 ANGLE ON SUSAN, NATHAN AND PATTY

SUSAN  
He's spinning.

PATTY  
What for?

SUSAN  
No reason. For fun.

ANGLE ON JUSTIN

He STAGGERS, then COLLAPSES to the ground.

ANGLE ON SUSAN, NATHAN AND PATTY.

PATTY  
Doesn't look like fun.

NATHAN  
It isn't.

SUSAN  
(to Nathan)  
You tried it?

A62 EXT. BLAYLOCK BACKYARD - DAY

ANGLE ON GIL & FRANK  
Gil and Frank are in MID-ARGUMENT over the barbecue.

FRANK  
You have to keep turning them.  
And a lower flame. That's why  
you're getting too much smoke.  
You don't know how to barbeque. ALT: (Where'd you learn  
to barbeque?)

Gil is making Kevin's TENSE FACE.

EXT. YARD - DAY

Two of Kevin's friends are WRESTLING while the rest of the boys  
watch and CHEER

62 INT. KITCHEN-DAY

Karen and Helen are talking while Karen is working on cake.

HELEN  
(mater-of-fact)  
They turned on me. I raised them,  
I nurtured them, I clutched them to  
my bosom and -- they turned on me.  
Garry wants to live with Ed and  
Julie is writing a school composition  
about her husband.

Involuntarily, Karen has a sudden burst of laughter which she  
controls instantly.

(CONTINUED)

KAREN

I'm sorry.

HELEN

It's all right.

KAREN

Come on, when you were a teen-ager  
didn't you have times you couldn't  
stand your parents?

HELEN

You've met them, was I wrong?  
That's cute, a saddle.

KAREN

No, it's a hat, a cowboy hat. ... Oh, God.

63 EXT. SIDE YARD - DAY

63

Grandma and Marilyn are in lawn chairs.

GRANDMA

I want to move over to Helen's house.

MARILYN

Helen? Why Helen? She's got Julie  
there and that husband, and Garry and  
his bag, it's a mob scene over there.

GRANDMA

I don't care. I like Helen. She eats  
meat and cake. She watches TV. She  
won't make me exercise. Work it out.

MARILYN

Oh. I'm supposed to insult Susan by  
telling her you don't like it there  
and I'm also supposed to impose on  
Helen..

GRANDMA

It's your husband who kicked me out,  
so I had no place to go.

MARILYN

He didn't kick you out.

GRANDMA

He wasn't sorry to see me go.

MARILYN

Oh for God sakes.

(loud whisper)

Let me ask you something. When  
dad died, who was it that took care  
of you and your three daughters?  
Hm? It was Frank.

(CONTINUED)

63 CONTINUED:

GRANDMA

Then how come he never has a nice word for me?

MARILYN

Why should you be special?

A64 EXT. BACK YARD - DAY

A64

Frank watches the boys wrestle.

FRANK

You call that wrestling?

64 INT. KITCHEN - DAY

64

Karen and Helen carry food from the kitchen to the yard.  
WE FOLLOW them as we go.

KAREN

Well, you know, Justin's going to go full time next year, so now everybody asks me if I'm going to go back to work. You know, like I'm supposed to and I'm thinking about it. I mean, I used to work. It was okay. But I'm better at this. I mean, I think I'm sort of good at it. But then people make me feel embarrassed like I don't have goals or something. You know? Like I'm sitting around here all day eating bon-bons or something. So I don't know.

HELEN

What does Gil say?

KAREN

He says I should do whatever I want. I could've killed him for that.

65 EXT. BACK YARD - DAY

65

They're OUTSIDE. They pass Nathan and Susan, who are ARGUING.  
WE STAY ON Nathan and Susan and let Karen and Helen EXIT.

NATHAN

What are you so upset about?

SUSAN

Nathan, she's weird. She's a weird child. I think a few days a week of pre-school could be very helpful.

(CONTINUED)

65 CONTINUED:

70.

61

NATHAN

This is not the right age for Patty  
to be socially activated.

SUSAN

She's not a bomb. She's a little  
kid who has no ability to relate  
to other little kids.

NATHAN

You want her to relate to him?

ANGLE ON JUSTIN

Justin's HEAD is STUCK between the plastic TUBES of a lawn CHAIR.  
He STRUGGLES desperately to extricate himself. Gil steps in and  
begins to help.

ANGLE ON NATHAN AND SUSAN

Susan SIGHS in FRUSTRATION.

NATHAN

I think your blood sugar is down.  
I put our vegetables in the  
refrigerator. Would you like me  
to get them?

Karen and Helen enter with more food, and place it on the table.  
Before they can leave, they become INTRIGUED by the argument.

SUSAN

I don't want any vegetables.

NATHAN

Well, what do you want?

SUSAN

This.

Susan lowers her face into a bowl of M n M's. She comes up  
CHEWING DEFIANTLY. Nathan is DISGUSTED. Karen and Helen stare  
in SURPRISE.

NATHAN.

Oh, for God sakes.

She SPITS one at him. It BOUNCES OFF his OFREHEAD.

A66

EXT. BLAYLOCK BACKYARD - DAY

A

Gil fishes lawn furniture out of the lake with a long pole.

KIDS

Where's Cowboy Dan?

GIL

He's coming!

66 INT. KITCHEN - DAY

Karen and Susan are alone. Karen's still working. Susan seems ANGRY.

SUSAN

See, when I met him I was a little wild, I was a little out of control, he kind of... took me in hand. I liked that. He's very commanding. He got me into teaching, he got my shit together... Boy, he really turned me on.

KAREN

Really?... I mean of course, really.

Karen eats a COOKIE.

SUSAN

(lamenting)

Nathan and I used to be hot. I know he doesn't look it, but I mean we were like rabbits... I used to give him blowjobs on the highway.

Karen SPITS OUT her cookie.

KAREN

What?

SUSAN

Yeah. You know he was always trying to get a research grant.

KAREN

And you thought that would help?

SUSAN

No, but I mean he kept getting turned down, and he'd get real, real tense. So if I saw him, you know, really tense, I'd just lean over while he was driving and...

Nathan enters. He feels AWKWARD.

NATHAN

Hi...

SUSAN

Hi...

(CONTINUED)



NATHAN

I just spoke to your mother. Your Grandma wants to go stay with Helen for awhile. Could you take her over there tomorrow?

SUSAN

Sure.

There's an AWKWARD SILENCE. Karen feels the tension. Justin rides by on a TRICYCLE with a BUCKET COVERING his HEAD and face. He lowers his head and butts the wall, knocking himself off the bike. He jumps up, unhurt, and runs off.

KAREN

He likes to butt things with his head.

NATHAN

How proud you must be.

67 INT. FRONT DOOR AREA - DAY

67

Gil OPENS the door REVEALING an attractive, but slightly cheap-looking WOMAN. The woman is wearing a raincoat, which is unfastened.

GIL

Yes?

AUDREY

Sorry I'm late.

She steps in. She PULLS OFF her coat REVEALING a sexy costume.

AUDREY (CONT'D)

Where should I do it?

GIL

(stunned)

Who are you and what are you going to do?

Karen joins Gil. She looks at Audrey.

KAREN

Gil, who's this, honey?

AUDREY

I'm from Party Time Entertainment. I'm the stripper. What's the birthday boy's name. 'Cause I paint it across my breasts.

68 INT. KITCHEN - MINUTES LATER - DAY

Audrey with her coat back on, is HANGING UP the PHONE. Gil and Karen are there.

(CONTINUED)

AUDREY

Okay, it was a mix-up. I got  
Cowboy Dan's card he got mine.  
I'm sorry. 'Bye.

GIL

Wait. Where's Cowboy Dan? Is  
he coming?

AUDREY

(shakes "no")

He showed up at the lodge hall  
and they were expecting me and  
they beat him severely.

Kevin enters.

AUDREY (CONT'D)

So Cowboy Dan ain't coming. 'Bye.

She goes.

KEVIN

(upset)

Cowboy Dan's not coming?!

GIL

Come on, Kevin, hold it together.

KEVIN

I knew it. I told you. All the  
kids are gonna hate me. It's gonna  
be like Little League.

GIL

Cowboy Dan is coming.

KAREN

Gil...

GIL

He's coming. Cowboy Dan is coming.

69 EXT. SIDE YARD - DAY

The kids are waiting. Gil enters, dressed in a makeshift outfit.  
Jeans, boots, a suit vest, flannel shirt, Justin's cowboy hat and  
guns, and a mask.

GIL

(gruff, Western)

Howdy, podners.

EDDIE

You're Kevin's father. Where's  
Cowboy Dan?

(CONTINUED)

GIL

I shot him with a gun. This big.  
Blew his head off. There was blood  
everywhere. They tried to bury  
him but they couldn't find him.

KIDS

YUCK!

ANGLE OF NATHAN HATING THIS

GIL

After I blow somebody's head off, I  
always like to... make balloon animals.

He puts his hand in his pocket and pulls out hundreds of  
balloons. He PICKS UP a BALLOON. He stretches it pro-  
fessionally, then blows in, then out, then in, then out  
and then blows a regular straight balloon.

GIL (CON'T)

A snake.

The APPLAUD. Gil lets the air slowly and NOISILY OUT OF  
the balloon.

GIL (CON'T)

A snake that ate too many beans.

The boys LAUGH.

ANGLE ON KAREN

She's looking at Gil with ADMIRATION.

ANGLE ON FRANK

He's incredulous. How can a grown man behave like this?

ANGLE ON THE KIDS

MILES

You Dad's great.

KEVIN

Yeah.

Gil rapidly bends another balloon as if he knows what he's  
doing. He proudly REVEALS a MESS.

GIL

Your lower intestines.

More APPLAUSE.

70 EXT. FRONT YARD - MONTAGE - DAY

- 1) Gil on roof with two water machine guns. Kids, YELL, 'Where is he?' Gil YELLS "Yo!"
- 2) Gil does slow roll/fall off roof.
- 3) Gil wrestling with large stuffed animal.

GIL

... I won!

He drops kicks the toy.

GIL

Three points! Even though it was cute, it was rabid.

- 6) Kids chase Gil with squirt guns. He leaves and comes back with a larger squirt gun.

71 EXT. STREET - DAY

Everyone is assembled OUT ON the LAWN. WE HEAR HOOFBEATS. Suddenly, the kids SCREAM with DELIGHT. Down the street appears Gil riding the horse. Gil rides almost decently. He's carrying the BIRTHDAY CAKE. He RIDES UP to the house and Karen takes the cake.

KAREN

(sotto)

Will you get off the horse before you hurt yourself?

GIL

(sotto, excited)

I gotta make a big exit.

(loud, looks at Karen)

Mmmm... Cowboy Dan's woman. Well, buckaroos. Cowboy Dan's gotta be moseying that-a-way. Keep your powder and your pants dry. Well, see you in Abilene. Yip-pi-io-ki

(falsetto)

yayyyyy! Yee-ha!

He digs his heels into the horse and it GALLOPS OFF as the kids CHEER WILDLY. WE WATCH Gil on the horse shrink in the distance. Way down the block, the horse LEAPS a HEDGE. WE HEAR Gil SCREAM faintly as he's thrown off the horse. He disappears behind the hedge.

72 INT. TAYLOR'S ROOM - NIGHT

Gil is finishing a book.

GIL (reading)

"And it should be, it should be, it should be like that. 'Cause he meant what he said. And he said what he mean. An elephant's faithful one hundred percent.

(CONTINUED)

TAYLOR  
I like that story.

GIL  
That Dr. Seuss can really write.

TAYLOR  
I like it 'cause it comes out fair.

GIL  
Yeah, I like stories that come out fair. How many girls does Daddy have?

TAYLOR  
One.

GIL  
Yeah, but one like this is all you need.

TAYLOR  
Good-night, Daddy.

They KISS.

GIL  
Good-night, sweetie.

He exits and goes into the boys room.

73 INT. JUSTIN & KEVIN'S BEDROOM - NIGHT

73

Justin is ASLEEP with his butt sticking UP in the air. Gil KISSES his butt then looks at Kevin, who's AWAKE.

GIL (CONTD)  
Good-night, kiddo. Did you have a happy birthday?

KEVIN  
(smiles)  
Yeah. You were funny.  
(kiss)  
When I grow up, can I work where you work?

GIL  
(surprised)  
Why?

KEVIN  
That way, after I'm grown up, we can still see each other every day.

Gil is very touched by this. He gives Kevin a kiss.

(CONTINUED)

GIL  
I love you.

74 INT. MASTER BEDROOM - NIGHT

Karen is lying in bed with HEADPHONES ON. She's ROCKING. It's so loud we can hear it. Her legs are moving, her arms are over her head, she's really out there. Gil comes in and SMILES. She notices him and takes off the headphones. He looks HAPPY.

GIL  
It's great.

KAREN  
What is?

GIL  
Everything.

KAREN  
Are you all right?

GIL  
(softly)  
Yeah. You know what I feel like?  
Like I'm the captain of a ship.  
Well, co-captain with you. And  
we have this cargo -- this precious  
cargo -- and we're trying to sail  
it in to a safe harbor -- a safe  
port. You know? And, like  
sometimes, like this trouble  
Kevin's having, you have these  
storms. Rain, wind,... and I'm  
needed up on the bridge. And I  
grab that big wheel -- I'm in my  
yellow slicker -- with the big  
hat with the brim turned up --  
and I hold her steady... And I'm  
protecting our cargo... It's great.

She looks at him with love.

KAREN  
This is why I married you.

GIL  
Yeah?...  
(grabs her breasts)  
And this is why I married you.

They LAUGH.

75 INT. CORRIDOR - NIGHT

A FLASHLIGHT SHINES on an office door, on which we read "Edward Lampkin D.D.S. A Medical Corporation." A GLOVED HAND uses a CREDIT CARD TO UNLOCK THE DOOR.

76 INT. DENTIST'S WAITING AREA & EXAMINATION ROOM - NIGHT

75

FOLLOWING the flashlight BEAM we go through the waiting area, then into the dentist's examination room. For a moment, nothing happens. Then all of a sudden, FEROCIOUS VANDALISM BREAKS OUT. Everything soft is SLASHED with a KNIFE, everything hard is HAMMERED VICIOUSLY, everything small is SMASHED and BROKEN. The room is left horribly destroyed. A THROWN HAMMER then smashes a FRAMED PHOTOGRAPH up on the top of the instrument cabinet. It's a picture of a fortyish man, his younger wife and a very cute four-year-old tow-headed boy. WE then FOLLOW the flashlight beam back out again.

77 OMIT SCENE 77

77

78 INT. HELEN'S HOUSE - DAY

78

The front door OPENS and Helen enters.

HELEN  
(calls)  
Garry...

There's no answer.

79 INT. HALLWAY - DAY

79

She goes DOWN the HALL. She STOPS at Garry's door. There's a combination LOCK on it. Helen stares at it a moment, deciding.

CUT TO:

INT. GARRY'S DOOR - DAY

Helen has a prying TOOL and she BREAKS the LOCK.

CUT TO:

80 INT. GARRY'S ROOM - DAY

80

It's a typical mess. Helen glances around looking for something.

INT. GARRY'S ROOM - DAY

RAPID CUTS of Helen going through everything -- drawers, closets, piles of junk, etc.

INT. GARRY'S ROOM - DAY

Helen pulls some books off a bookshelf and finds Garry's bag. She HESITATES then reaches in and PULLS OUT three half-inch cassettes. She takes them. They are movie cassettes -- the kind you rent. The boxes read "Crocodile Dundee," "Ghostbusters," and "Top Gun." She SHRUGS. This doesn't tell her anything. She goes to put one back, and one of the cassettes SLIDES OUT OF the box and onto the floor. She PICKS it UP. On the tape itself, a label reads, "Sexland U.S.A." Helen stares at it a moment, CONFUSED.

(CONTINUED)

Then she takes out the other two cassettes. They are labeled "Wet, Wild, and Ready" and "Ramrod Jones." She grabs one and pushes it into the V.C.R. on top of Garry's TV. PORNOGRAPHY APPEARS.

ANGLE ON HELEN WATCHING

She's DISGUSTED, but transfixed. Susan and Grandma appear in the DOORWAY. Susan is carrying Grandma's suitcase.

SUSAN

The door was unlocked, so -- oh my God.

Helen SPINS around, STARTLE.

GRANDMA

What channel is this?

HELEN

No, it's a tape. I --

GRANDMA

(to Susan)

She needs a man... Now.

HELEN

This isn't mine. I don't watch this --

GARRY (O.C.)

Who broke my lock?

Garry enters and SEES the movie on the TV. He PANICS.

GARRY (CONT'D)

What's everybody doing in here?

He turns OFF the TV.

GARRY (CONT'D)

(to Helen)

Did you break my lock?

GRANDMA

Oh, it was Garry's tape.

HELEN

(flustered)

Susan, take Grandma into my room, please. Okay?

SUSAN

Sure. Come on, Grandma.

GRANDMA

One of those men reminded me of your Grandpa, God bless him.

(CONTINUED)



They leave.

HELEN

Garry, listen to me --

GARRY

How could you break my lock?

HELEN

I came in here because I was afraid  
you were on drugs.

GARRY

Why would you think that?

HELEN

Because of what you did to your  
father's office.

Garry is STUNNED.

GARRY

What do you mean?

HELEN

He found your hammer. Those are  
your initials burned in the handle.

She takes it OUT OF her PURSE.

GARRY

Someone must have taken it.

HELEN

(gently)

Garry... don't you think that there  
have been times I've wanted to do  
the same thing, myself? But, honey,  
you could've gotten in serious  
trouble. If it wasn't for the  
insurance, he'd have told the police.  
All these feelings -- you're right to  
have all those feelings, he is a  
lousy father. But, you've got to say  
to hell with him!

(thinks about it)

That's good advice for both of us.

He doesn't answer. He bites his LIP. He glances guiltily at his  
tapes. She SEES.

HELEN (CON'T)

I don't know what to say about this  
(indicates tapes)

Garry doesn't speak. He just looks UNCOMFORTABLE.

(CONTINUED)

HELEN (CONT'D)

(hesitant)

I assume you're watching these...  
things because you're curious  
about... sex... or filmmaking...

Garry just SHRUGS.

HELEN (CONT'D)

I've seen one or two of these in  
my life and I don't think they're  
the place to seek knowledge.

(hesitant)

Do you... have any questions?  
Is there anything... you'd like  
to ask?

GARRY

Who?

HELEN

Me.

He SHAKES his HEAD.

HELEN (CONT'D)

Uncle Gil?

GARRY

(SHRUGS)

He's busy with his own kids.

Tod enters. He's in a CHEERFUL mood. He's completely unaware of  
what's going on here. He's EATING big chocolate donuts from a  
box.

TOD

Hi. Where's my wife?

HELEN

She's at school. She had special  
cheerleader practice.

TOD

Bitchin' -- so, what's up?

HELEN

(a new, strange thought  
strikes her)

Garry... would you like to speak  
to Tod?

81 INT. KITCHEN - LATER - DAY

Helen is frying chicken on the stove. Tod's there, finishing the  
last donut.

(CONTINUED)

TOD  
Can I speak frankly?  
No-holds-barred?

HELEN  
Please.

TOD  
That is one fucked-up little dude. ALT: That is one  
Helen RUBS her FACE. messed up little  
dude.

TOD (CONT'D)  
You're sure we can talk straight?  
She NODS.

TOD (CONT'D)  
A few months ago, Garry got his  
first boner. You know what that  
is?

HELEN  
Yes. If memory serves.

TOD  
Great. Anyway, since then, he's  
been, uh... slapping the salami.  
No offense. Apparently, he's been  
going for a world record.  
Chicken's burning.

HELEN  
Oh!  
She turns off the fire.

TOD  
Damn, that looked good, too.  
Crisp, juicy.

HELEN  
Garry?

TOD  
Oh! Anyway, he was afraid there  
was something wrong with him.  
You know, that he was a pervert  
or something. I told him that's  
what little dudes do. We've all  
done it. That made him happy.

HELEN  
Garry was happy?

TOD  
He even smiled. I never knew he  
had teeth.

(CONTINUED)

81 CONTINUED:

83.

81

HELEN

I guess a boy Garry's age really needs a man around.

TOD

Yeah, well, depends on the man. I had a man around. He used to wake me up in the morning by flicking lit cigarettes at my head. "Hey, asshole, get up and make me breakfast." You know, Miss Blaylock, you need a license to buy a dog or drive a car -- hell, you need a license to catch a fish --

(more to himself than  
to her)

But they'll let any butt-reaming asshole be a father...

(he's angry, then snaps  
out of it)

Well I'm gonna go pick up Julie. They're hasslin' her about her hair. She does look stupid. I don't know what we were thinking about.

He starts to go.

HELEN

Tod...

He stops.

HELEN (CONT'D)

... Thank you.

TOD

Hey, we're family.

He exits.

HELEN

(to herself)

Sixteen, she picked a better guy than I did.

A82 EXT. FRANK'S HOUSE - DAY

A82

Frank is in his work overalls. He crosses to the garage. He rolls up the door. The car is gone. Frank stares, in SHOCK.

82 INT. PIZZA RESTAURANT - NIGHT

82

This is a kids'-type pizza restaurant, like Chuck E. Cheese. Gil, Karen, their kids, Gil's parents and Cool are all seated at a table. In the background, KIDS are playing skee-ball and other noisy games.

(CONTINUED)

A group of large furry, mechanical, animals are loudly singing "Oh Susannah." Frank looks UPSET. Gil is carrying the kids towards the table. The kids urge him to change his mind.

KEVIN

We need somemore quarters.

GIL

Oh you want... I feel a sneeze coming on.

He sneezes quarters and passes them around.

GIL

Here you go, here you go, here you go... Hey, you're not my kid.

Kevin takes the change and he and Taylor and Cool, run off. Justin is CRAWLING ALL over everything. A MAN dressed as a pirate, brings the check, while a BUSBOY clears the table.

PIRATE

(pirately voice)

Arrgh... Did you enjoy your, pizza, maties? Arrgh.

GIL

My compliments to the microwave.

FRANK

It was like red cardboard. I'm getting cigarettes.

GIL

You quit smoking twelve years ago.

FRANK

(belligerent)

I'm starting again today. Arrgh.

He leaves. Marilyn goes after him. She arrives at the cigarette machine just after Frank has gotten his cigarettes. He starts to OPEN the pack when Marilyn CALMLY takes them away from him and throws them in the garbage. Frank doesn't respond.

(CONTINUED)

82 CONTINUED:

82

MARILYN

I made up my mind a long time ago  
not to let Larry make me ill.  
And I won't let him make you ill  
either.

FRANK

What are you talking about. Larry is  
a...

MARILYN

If you won't straighten him out,  
I will. Now come sit down.

She goes back to the table. He stays. Then DEFIANTLY he buys  
more cigarettes, looking at her the whole time.

ANGLE ON THE TABLE

The kids return. Kevin looks UPSET.

TAYLOR

Kevin wants to go.

(CONTINUED)

GIL  
Done already? How'd you use all  
those quarters so fast?

Frank returns.

TAYLOR  
Another kid took Kevin's money.

KEVIN  
Shut up.

FRANK  
What kid?

KEVIN  
(embarrassed)  
Never mind, never mind. Can we  
just go?

TAYLOR  
It was that kid.

She POINTS. They all look.

KEVIN  
Never mind!

FRANK  
That kid? That kid's not bigger  
than you. Go back and get your  
money.

GIL  
Dad, let me handle it, okay?  
Kevin, do you want me to help you  
get your money back?

KEVIN  
(very tense)  
No! Can't we just go? I want  
to go!

GIL  
Okay.

FRANK  
Okay?  
(points away from the  
table)  
That's a little kid. Justin can  
beat up that kid.

GIL  
(to Frank)  
Shut up, okay? Can you just shut  
up?

(CONTINUED)

82 CONTINUED:

32

Kevin SCREAMS LOUDLY a couple of times. Everybody JUMPS.  
Other customers stare.

GIL (CON'T)  
What happened, now?!

KEVIN  
I lost my retainers.

GIL  
Where?

Kevin begins to CRY.

GIL  
It's okay --

KEVIN  
(crying)  
I put 'em on the table and they're  
--- and they're not --

GIL  
Just relax.

Other CUSTOMERS WHISPERING.

KAREN  
Kevin, clam down.

He's in TEARS. Frank and Marilyn stare at him. They're  
concerned about how badly Kevin is taking it.

KEVIN  
I wrapped them in a napkin.

83 EXT. PIZZA RESTAURANT - NIGHT

83

OPEN ON a CLOSE-UP of a lot of garbage. Hands plunge into the  
garbage.

GIL (V.O.)  
Uch! Eayh...

ANGLE ON THE BACK ALLEY OF THE RESTAURANT

Gil is sorting through a large restaurant garbage bin. Karen  
enters the alley from the restaurant. Gil looks at her with  
a DISGUSTED FACE.

GIL (CON'T)  
Eayh..

KAREN  
Here, let me.

Gil steps back WRINGING his HANDS.

GIL  
Where are the kids?

(CONTINUED)



KAREN

Your folks are driving them home.  
They'll wait with them at our  
house.

GIL

Oh, that's just what Kevin needs.  
Time alone with my Dad.

KAREN

Eayh...

GIL

Let's just go.

KAREN

Gil, they're two hundred dollars.  
If you dropped two hundred dollars  
in here you'd look. Right?

GIL

Yeah...

Gil has crouched down by the wall and turned on a water nozzle  
that's normally used for a hose.

GIL (CONT'D)

Let's face it. He's getting worse.

KAREN

He has his good days and he has  
his bad days.

GIL

Well, I don't know what more I  
could've done. Did I hold anything  
back? Anything at all?

KAREN

Gil --

Gil is washing his hands FRANTICALLY.

GIL

I mean, why is he so high-strung?  
He's like a poodle. Everything  
blown out of proportion. Where  
does he get this obsessive behavior  
from?

He SCRUBS even harder.

KAREN

(watching him)

I wish I knew.

Gil finishes washing and flicks water off his hands.

(CONTINUED)

GIL

They're going to put him in Special Ed.

KAREN

Gil, what did you think? You'd coach Little League and get in a cowboy suit, and Kevin would be fine?

GIL

No. I mean, no, I didn't uh... Yeah. Yeah, okay? Yeah.

KAREN

Well, honey, you were really kidding yourself.

GIL

I think we're kidding ourselves about the whole thing.

KAREN

What whole thing?

GIL

That what you put in is what you get out. That it makes any difference whether you're like my father or me or anyone else.

KAREN

Got 'em.

GIL

Good. Let's go home.

KAREN

Why don't you just think of Kevin as a work in progress?

He almost LAUGHS.

GIL

Hm... You know when your kid is born it can still be perfect. You haven't made any mistakes yet. Then they grow up to be... like me.

(CONTINUED)

83 CONTINUED:

89.

83

KAREN  
You've survived.

GIL  
Barely. And I wasn't as bad as Kevin. I mean, what's the point of going through shit like that if your kids have to go through it, too.

84 INT. VAN - NIGHT

84 \*

Gil and Karen are driving home from the restaurant. Gil's still down.

GIL  
I'm going to be home late tomorrow.

KAREN  
How come?

GIL  
I'm attempting to "dazzle" Steve. I'm trying to put together a major income property deal for some of our bigger clients.

KAREN  
Has Steve said anything?

GIL  
Thursday when I left for Little League, he said "Let's all thank Gil for dropping by today." I didn't tke it as a good sign.

KAREN  
Well, let's wait and see. Worrying isn't going to help.

GIL  
God, I'm so tense. I could shit question marks.

Karen's EYEBROWS go UP as she gets a thought.

KAREN  
You're tense right now, honey?

GIL  
Man, am I tense.

She considers her thought. She looks at Gil, driving. He looks TENSE. She looks down at his crotch, then looks around at the highway.

(CONTINUED)

KAREN  
(tentatively)  
Maybe there's something I can do...  
to help you relax.

GIL  
(off-hand)  
I doubt it.

KAREN  
I'd like to try.

Her HEAD starts to go towards his pants.

85 EXT. HIGHWAY - NIGHT

85

Gil and Karen are STANDING on the side of the road. A TOW TRUCK is HOOKED UP to their van, the front of which, is smashed up. Gil is holding a HANDKERCHIEF to a small BRUISE on his FOREHEAD. Karen looks down at the ground, EMBARRASSED. The truck hauls their car away.

KAREN  
I'm sorry.

GIL  
It's all right. It was my fault.  
You just kind of took me by  
surprise.

POLICEMAN  
(strides up)  
So how'd this happen?

GIL  
(to Karen)  
Show him.

86 EXT. FRANK'S HOUSE - NIGHT

86

Frank's car PULLS UP in the driveway. He and Marilyn and Cool get out. They head for the house. They HEAR a car ENGINE and Larry pulls into the driveway in Frank's classic car.

LARRY  
Hi, Dad.

FRANK  
Take the boy inside.

Marilyn looks at Frank, SYMPATHETICALLY. She and Cool go inside. Larry is full of good cheer. Frank gets out of his car and OPENS the garage. Larry PULLS IN.

(CONTINUED)

86 CONTINUED:

86.

LARRY

I couldn't resist, Dad. I had to take the car out for a spin. Purrs like a kitten. You're probably wondering why I took it out without telling you. I wanted to have it appraised so you'd know how much it was worth. Only they can't appraise it unless they have all the paperwork. Proof of purchase, registration. You got those things around?

FRANK

(loudly)

I'm not a schmuck.

LARRY

Well, of course you're not, Dad. And I'll fight anyone who says you are.

Frank manually YANKS DOWN the garage DOOR, closing them both inside the garage.

FRANK

You were going to sell my car.

LARRY

What? Sell your car? Dad --

FRANK

Look, don't bull shit me anymore. It belittles us both... I want you out of the house.

Frank starts to leave.

LARRY

Dad, they're gonna kill me.

Frank stops.

FRANK

Bookies?

LARRY

Friggin' basketball. I had a lock. This this miserable son-of-a-bitch rookie throws in a goddam fifty footer at the buzzer. It was a nightmare. It was like he reached into my chest and ripped out my heart. I wouldn't have been --

(CONTINUED)

86 CONTINUED:

86

FRANK  
Shut up... How much do you owe?  
The truth.

LARRY  
Twenty-six thousand dollars.

(CONTINUED)

86 CONTINUED:

86

FRANK  
(winces)

Jesus!

LARRY  
I'm never gambling again, I swear  
to God. But these guys mean  
business.

FRANK  
What about the three thousand I  
gave you?

LARRY  
I took it to the track. I wanted  
to run it up so I wouldn't have  
to hit you for the whole amount.

FRANK  
What the hell's the matter with  
you? You're not a kid anymore!  
You're not stupid.

LARRY  
I can't get a break. Hey, I've been  
so close so many times. I could  
touch it.

FRANK  
Did you ever think about getting  
a job?

LARRY  
Oh, great. Oh, that's great now.  
What did you always tell me? Make  
your mark. Make your mark. Don't  
be one of the numbers. Make your  
mark.

FRANK  
You misunderstood me. You weren't  
listening.

LARRY  
Oh, come on. If I called you up  
to tell you "Hey, Dad, I'm the new  
assistant sub-vice-president of  
pencil sharpening at some bean bag  
company" you're telling me you'd  
think that was great? I'm better  
than that. I'm not Gil.

(CONTINUED)

86 CONTINUED:

86

Larry sees that his father is overwhelmed so he changes  
tacks.

LARRY (CON'T)

Look, I've made some mistakes and  
I have to learn from them... Dad,  
they're gonna kill me. With pain...  
I'm your son.

\*  
\*  
\*  
\*

87 INT. SUSAN AND NATHAN'S BEDROOM - DAY

87

Nathan is holding up FLASH CARDS for Patty. The first card  
says "1H."

PATTY

Hydrogen.

The next card says "2He."

PATTY (CON'T)

Helium.

The next card says "6C."

PATTY (CON'T)

Carbon.

Susan enters. She's carrying FLASH CARDS.

SUSAN

(to Nathan)

Excuse me, honey, I don't mean  
to interrupt, but I've made up  
some new cards.

(CONTINUED)



87 CONTINUED:

93.

3-

NATHAN

(surprised and pleased)  
Really? Oh, Mommy, that's great.  
I'm so glad you're back with the  
program. Let's do your cards.

SUSAN

Well, why don't I show them to  
you first to make sure they're  
appropriate.

NATHAN

Okay.

(to Patty)

Mommy and I will be back in two  
minutes. How many seconds is that?

PATTY

Uh... one-twenty.

NATHAN

Excellente.

88 INT. UPSTAIRS LANDING - DAY

88

Susan prepares to show Nathan her cards. Nathan READS ALOUD as  
he sees them.

NATHAN

"This is...

New card.

NATHAN (CONT'D)

"the only way"

New card.

NATHAN (CONT'D)

"I can get"... "Your attention"  
(not reading)  
Isn't this a little too basic.  
She's way beyond this.

Susan just keeps going.

NATHAN

(reads)

"I'm leaving you"...

(not reading)

What? You're leaving me?

She HOLDS UP another card.

NATHAN (CONT'D)

(reads)

"Yes."

89 INT. SUSAN'S CLOSET - DAY

89

Patty is in the closet playing with Susan's clothes. She is already wearing a hat and pearls and is going through the drawers looking for more things. She finds the shoebox. She drops it and it falls open. Candy and cake spill out. Patty STARES, AMAZED. Over the preceding and the following we hear a muffled OFF-CAMERA ARGUMENT. Patty has taken some CANDY on to her parents' bed and EXCITEDLY UNWRAPPED THEM. She eats. Delighted, she ROLLS OVER ON the bed hitting the TV REMOTE CONTROL. The TV COMES ON. It's a cartoon. She stares, at first BEWILDERED. Then as the cartoon becomes more violent and silly, she begins to LAUGH. The OFF-CAMERA ARGUING STOPS.

NATHAN (O.C.)  
(muffled)

What's that noise?

The bedroom door OPENS and Nathan hurries in. Susan is behind him.

NATHAN (CON'T)  
What's the matter with her?

SUSAN  
There's nothing the matter with her. She's laughing you idiot.

Susan EXITS.

90 EXT. HELEN'S HOUSE - NIGHT

90

Helen is at the front door with a fortyish man named GEORGE BOWMAN. He's very pleasant.

HELEN  
Well, thanks. I had a really nice time. It's been years since anybody took me to a carnival.

GEORGE  
Well, when your brother's the geek you have a little pull.

She LAUGHS.

HELEN  
You're pretty funny for a biology teacher.

GEORGE  
Thank you.

HELEN  
Would you like to come in?

(CONTINUED)

GEORGE

Sure.

Helen OPENS the front door and Gary and Tod TUMBLE OUT WRESTLING.  
They JUMP UP. It's obvious they're having fun.

GARRY

(flushed and happy)

Hi, Mom. Hi, Mr. Boyer.

(to Tod, laughing)

Knee drop.

91 INT. LIVING ROOM - NIGHT

91

He KNEE DROPS. Tod JUMPS UP.

GARRY (CONT'D)

(mock fear))

Whoa...

Tod chases Garry OUT OF the living room and into Garry's room.

HELEN

Would you like some coffee?

GEORGE

Love, some. Can I ask  
you something? How come you  
finally decided to go out with  
me?

HELEN

Oh... my Grandma told me to. She's  
staying with us. Only it's a  
little crowded so tomorrow  
I'm taking her over to my brother  
Gil's --

The front door OPENS and Julie enters. She's carrying GROCERY  
BAGS. She's ANGRY.

HELEN (CONT'D)

Hi, Julie. I'd like you to meet

--

JULIE

Tod!

Tod and Garry enter. They're DISHEVELED. Tod has Gary in a  
HEADLOCK.

TOD

What's up? D'you get the double  
Oreos?

JULIE

I found this in the trunk of the  
car.

(CONTINUED)

She pulls a RACING HELMET OUT OF the bag. Tod lets go of Garry.

JULIE (CONT'D)

You're racing again, aren't you?

TOD

(hesitates, then)

Yeah, so what?

She THROWS the helmet at him.

JULIE

You promised, that's what!

TOD

I changed my mind.

JULIE

What about housepainting?

TOD

I gave it up.

JULIE

You gave it up? That was your future.

TOD

Well... Dave and Rod kinda took all the equipment and split. I don't know where they are.

JULIE

I told you not to trust those guys. didn't I tell you?

TOD

Okay, I'm not as smart as you. Okay? I didn't get thirteen thousand on my S.A.T.'s. Okay? I'm stupid, okay?

JULIE

Okay.

HELEN

Julie...

JULIE

Butt out.

GEORGE

Maybe I should leave.

TOD

No maybe I should leave.

(CONTINUED)

JULIE

What do you mean "maybe?"

Tod STORMS OUT.

GARRY

(plaintive)

Tod...

(angrily)

What is it about the women in this  
family that make all the men in  
this family want to leave?

Garry STORMS OUT.

JULIE

Well, if he thinks I'm having the  
baby now, he's crazy.

Julie goes to her room. Helen STARES straight ahead.

HELEN

Baby?

GEORGE

(intrigued)

Your daughter's having a baby?  
You're going to be a grandma?

HELEN

No, I'm young. Grandmas are  
old. They bake and sew and tell  
you stories about the Depression.  
I was at Woodstock for God's sake!  
I peed in a field. I hung on to  
the Who's helicopter as it flew  
away.

During the preceding, Helen has gotten up and poured herself a  
drink.

GEORGE

I was at Woodstock.

HELEN

Yeah?... I thought you looked  
familiar.

She tosses one back.

92 INT. STEVE'S OFFICE - DAY

92

Gil and Steve are there.

STEVE

Gil... we're making Phil Richardson  
a partner.

(CONTINUED)

92 CONTINUED:

GIL

Holy shit!

STEVE

I know you're upset.

GIL

(furious)

Have you seen the deals I've been putting together? I've been killing myself. I mean aren't you dazzled?

STEVE

You still don't get it. Phil brought in three band-new multi-million dollar clients. He spent the last month wining and dining these guys, getting 'em laid. He doesn't tell me problems about his kids. If his dick fell off he'd still come into work. He's an animal. That's what dazzles. Not the work. You can't do what he does. You hate that shit.

GIL

I quit.

STEVE

(coaxing)

Gil...

GIL

No, forget it. Phil got you a lot of big clients, you're happy. Let's see if you still have 'em after Phil handles their money.

STEVE

Gil...

GIL

I just want to see my clients, give them the news and then I'm out of here. Friday's my last day. Don't make me a party.

STEVE

Gil...

GIL

(mimicking)

Steve...

Gil exits.

Gil is in rush hour traffic. He looks ILL. He's RUBBING his STOMACH. He grabs for an AUDIO CASSETTE and shoves it in.

WOMAN'S VOICE (ON TAPE)

(singing)

All around the mulberry bush.  
The monkey chased the --

GIL

Aagh!

He tries to PULL it OUT but it JAMS. He can't get it out. He POUNDS on it. He KICKS the DASHBOARD.

94 EXT. BLAYLOCK DRIVEWAY - DAY

94

Gil pulls in. The driveway is BLOCKED by all kinds of kids' stuff -- bikes, skateboards, scooters. Gil comes to a SHORT STOP, gets out and begins FLINGING the stuff OUT OF the driveway.

95 INT. HOUSE - DAY

95

Gil ENTERS. It's bedlam. CHILDREN and SCREAMING. Kevin and another boy, MILES, come careening around a corner. They KNOCK OVER a TABLE. There is a violent KUNG FUN movie playing on TV.

GIL

Hey. This isn't a playground.

Taylor ENTERS with another girl, ANN. Taylor attaches herself to Gil's leg.

GIL

Not now.

The boys run back in SCREAMING LOUDLY.

GIL (CON'T)

(screams)

Knock it off!

96 INT. KITCHEN - DAY

96

Gil goes into the kitchen. Karen is BATHING the DOG in the SINK. The dog moves and SHAKES, getting soap and water all over her.

GIL

There's eleven kids in the house  
so you figured this was a good  
time to wash the dog? What, does  
she have, a date?

KAREN

(annoyed)

She rolled in fertilizer.

GIL

Who hasn't? Where's Justin?

KAREN

I don't know.

GIL

Is he in the house? Is he in the  
city? Narrow it down.

KAREN

Gil, I'm not in the mood.

There's a THUMPING SOUND, FOLLOWED by CRYING. Gil takes off.

97 OMIT SCENE

97

98 INT. HALLWAY/UPSTAIRS - DAY

98

He DASHES UP the stairs and rushes into his bedroom.

99 INT. GIL'S BEDROOM - DAY

99

All five kids are in there. Justin is on the floor, CRYING.

GIL

What happened?

(CONTINUED)



He HOLDS Justin, who CONTINUES TO cry. All four kids begin to talk at once -- all loud. They are telling some garbled story about jumping on the bed and they're each fighting to be the one who tells the story.

GIL (CONT'D)

Okay, just get out. Just get out.  
Play in the yard.

KEVIN

It's full of manure.

GIL

Play on the roof. Just find  
someplace to play.

GRUMBLING, the kids file out.

TAYLOR

Here, Daddy. Justin broke this.

She hands him a video cassette with the TAPE ALL OUT of the cassette, and hopelessly tangled. The kids leave except for Justin.

GIL

Please God... let it be any tape  
other than Cream's farewell  
performance at Albert Hall.

SLOWLY, he turns it over to read the label.

GIL (CONT'D)

Shit! Shit! Shit!

JUSTIN

Shit, shit, shit, shit, shit.

100 INT. GIL'S BEDROOM - DAY

100

Gil is attempting to RESPOOL the tape. Karen enters. She looks TIRED.

KAREN

(like a list)

All right. The other kids got  
picked up, and ours are watching  
a tape and Helen just dropped your  
Grandma off. Let's talk.

GIL

I quit my job.

KAREN

(shocked)

Why?

(CONTINUED)

100 CONTINUED:

100

GIL

They gave the partnership to Phil Richards.

(can't stand it)

Phil Richards!! This is a man who walked out on his wife and children, then put all his money in his girlfriend's name, so that they couldn't touch him for child support. I mean he's... he's...

(searches for the word)

Anyway, I couldn't stand it. I snapped.

KAREN

Can you still change your mind?

GIL

(annoyed)

What do you mean change my mind? I quit.

KAREN

Did you say anything that would make it hard for them to take you back?

GIL

Jesus, honey, I was hoping you'd be a little more supportive. It's not like --

KAREN

I'm pregnant.

SILENCE.

GIL

What... what do you... you're... since when?

KAREN

Since I am. I'm due in February. I didn't want to say anything until I was sure.

GIL

How did this happen?

KAREN

How... it was an accident. Anyway, that's why I'm saying maybe this isn't the best time for you to be out of work or starting a new job.

(CONTINUED)

102A.

100 CONTINUED:

100

GIL

You know, honey, if you had just told me there was a chance this was happening, I might not have quit in the first place.

KAREN

Well, you never told me there was a chance you would quit.

(CONTINUED)

100 CONTINUED:

GIL

It was a spur of the moment  
decision.

KAREN

Pretty big one.

GIL

So what are you saying I should  
do? Crawl back into work, kiss  
Steve's feet and get my crappy  
job back? I quit, then crawl back,  
they got me. I'm a eunuch. I  
am theirs to treat as they might.

KAREN

You know this puts a minor crimp  
in my life, too. I was thinking  
of going back to work this fall.  
Now I can't.

GIL

Well, you know, that's the  
difference between men and women.  
Women have choices, men have  
responsibilities.

KAREN

Oh really? Okay. I choose for  
you to have the baby. Okay?  
That's my choice. You have the  
baby, you get fat, you breastfeed  
'til your nipples are sore. I'll  
go back to work.

GIL

All right. Let's return from La-La  
Land. That ain't gonna happen. And  
whether I crawl back to Steve or get  
another job, it's obvious now I've  
gotta put in more hours, I've gotta  
have

(with distaste)

business dinners and... play racquetball...  
and get guys laid, so I hope you don't  
mind, honey...

\*  
\*  
\*

(CONTINUED)

GIL (CON'T)

I'll have to bring a few prostitutes over because that's the only way you can get anywhere and I'm not getting anywhere. So whatever happens, you have to count on less help from me.

KAREN

Why don't you just say what you're thinking?

GIL

What am I thinking?

(CONTINUED)

KAREN

That I should have an abortion.

GIL

Hey. I didn't say that. That's a decision a woman should make about her own body.

KAREN

What are you, running for Congress? Don't give me that. I want your opinion about what we should do. Let's make believe it's your decision. Pretend you were a caveman or your father. What do you want me to do?

GIL

I want... whatever you want.

KAREN

Well, I want to have the baby.

GIL

(obviously sarcastic)

Well, great then. Let's have it. Let's see how I can screw up the fourth one. Hey. Let's have five. Let's have six. Let's have a dozen and pretend they're donuts. I'm really happy about the way things are working out. Aren't you?

He pauses for breath. He looks a little FRANTIC. KAREN STARES AT HIM sadly.

KAREN

You know... With the frame of mind you're in, not only am I not sure we should have another baby... I'm not sure we should keep the three we have.

GIL

Well, I'm ready to discuss it. However, I can't right now, because, I gotta go to goddam Little League. Ten little boys are waiting for me to guide them into last place.

KAREN

(annoyed)

You really have to go?

(CONTINUED)

GIL  
My whole life is "have to."

He storms OUT OF the bedroom.

101 INT. UPSTAIRS HALLWAY - CONTINUOUS ACTION - DAY

GIL  
(shouts)  
Kevin!

KEVIN (O.S.)  
What?

GIL  
We're going to Little League.  
Get your glove.

Kevin comes UP THE STAIRS.

KEVIN  
You said I didn't have to play  
anymore.

GIL  
Well, now I'm saying you do. If  
I have to go, you have to go.  
Move it.

102 EXT. BASEBALL STADIUM - DAY

CLOSE-UP of a furry MITTEN wiping a seat. PULL BACK to REVEAL  
Stan the usher, seating a couple of FANS. Stan heads down the  
aisle.

LITTLE GIL  
Stan.

Stan STOPS. He SEES Little Gil.

STAN  
Hey, Gil, nice to see you. How's  
it going?

LITTLE GIL  
Stan, can we talk man-to-man?

STAN  
Sure.

Little Gil turns into Gil. He looks BAD.

STAN (CONT'D)  
Gil what the hell's wrong. I look  
better than you.

(CONTINUED)

102 CONTINUED:

102

GIL

My life's not working Stan. It's just... it's a shit factory, and I'm the foreman. I'm really afraid that I'm at a point where I might do something crazy.

STAN

Yeah? Like what?

GIL

I don't know. Like -- get fat. Really blow up. Or have an affair with Cindy, the Xerox girl. You know, ruin my life and then blame the whole thing on Karen.

STAN

Talk it out, Gil. Talk it out

GIL

How are you supposed to raise your kids? Like me? Like Nathan? Like my father? I mean is there a --

STAN

Gil, please. You're raving. When it comes to raising kids there's just one simple secret. Do you want to know what it is, Gil? Do you want to know the secret of raising kids so that everybody's happy?

GIL

Yes! Yes!

STAN

Okay, here it is.

TWO PEOPLE with tickets seem lost. Stan notices them.

STAN

(to Gil)

Just a second.

Stan seats the two people, then returns to Gil.

STAN (CON'T)

Nobody tips anymore.

(CONTINUED)



GIL  
Stan, the secret.

STAN  
Right. This is it. The secret  
of raising kids...

The CRACK of the BAT.

STAN  
... is this...

A FOUL BALL SLAMS into Stan's HEAD with a loud "crack." Stan goes down like a sack of shit. He doesn't move. PEOPLE gather around him and almost immediately, a MAN dressed as a doctor, with a doctor's bag, hurries down the aisle. The doctor bends to Stan.

(CONTINUED)

DOCTOR  
(immediately)  
This man is dead.  
(holds up tickets)  
Does anyone know where these seats  
are?

ANGLE ON GIL, IN SHOCK

GIL  
Stan... What were you going to  
say?... Stan...

KEVIN (V.O.)  
Dad.

103 EXT. LITTLE LEAGUE FIELD - DAY

Gil is holding a bat. The boys are waiting for him to hit  
fungos.

GIL  
Oh.

Gil HITS a POP-UP. Kevin MISSES it.

FRANK  
Get behind the ball. It's easier  
to come in.

Gil SEES his father standing behind him.

GIL  
(surprised)  
Hi, Dad. What are you doing here?

FRANK  
Karen said you were here. You  
got a second.

GIL  
Yeah. Wayne, you want to take  
over a second?

Gil and Frank go over to the bleachers. It's relatively private.

GIL  
What's up?

FRANK  
I need your advice.

Gil STAGGERS BACKWARDS.

GIL  
Wait a second. My head is  
spinning.

(CONTINUED)

FRANK

Larry needs twenty-six thousand dollars or gamblers are gonna kill him.

GIL

Jesus...

FRANK

And I'm supposed to decide whether to give it to him.

GIL

What about the, uh... hydroponics.

FRANK

(looking away)

He was just yanking my chain.

GIL

And you want my advice. Why me? Why now?

FRANK

Because I know you think I was a shitty father...

They STARE AT each other for a moment.

FRANK (CONT'D)

Thank you for not arguing. And I know you're a good father. So tell me... What would you do?

GIL

You got that kind of money?

FRANK

I got it. It's gonna hurt. I wanted to retire next year. This would put that off for awhile. A long while... I never should've had four.

Pause.

FRANK (CONT'D)

You know, when you were two years old, we thought you had polio. You know about that?

GIL

Uh, yeah, Mom once said something...

FRANK

For a week, we didn't know... I hated you for that.

(CONTINUED)

GIL

What?

FRANK

I did. I hated having to go through that. The caring, the worrying. The pain. Not for me. And it's not like that all ends when they're eighteen or twenty-one or forty-one or sixty-one. It never ends. It's like your Aunt Edna's ass. It goes on forever and just as frightening.

Gil LAUGHS.

GIL

It's true.

FRANK

There's no end zone. You never cross the goal line, spike the ball and do your touchdown dance. Never. I'm sixty-four. Larry's twenty-seven. He's still my son. Like Kevin's your son. You think I want him to get hurt?

(he fights back tears)

He's my son...

(he can't speak)

GIL

Hey, come on.

Gil puts his arm around him. It's an uneasy embrace.

FRANK

I'm all right. I'll figure it out.

GIL

Hey, you know... who's to say who's a shitty father. Kevin's in therapy. We got called to school last year because Taylor was kissing all the boys. Justin keeps ramming things with his head. My career's in the shit-house.

Frank SLAPS Gil's FACE, with love.

FRANK

You worry too much. You always did.

Gil considers this and NODS.

(CONTINUED)

103 CONTINUED:

110.

113

GIL  
(not really meaning it)  
I guess I should've been more like  
you.

FRANK  
Nah. What do you want to be like  
me for? I missed it.

GIL  
You missed it? What did you miss?

FRANK  
All of it.  
(leaves)  
You got everybody in the wrong  
positions.

104 EXT. LITTLE LEAGUE FIELD - LATER - DAY

104

The game is in progress. Kevin is playing right field. Gil's  
team's pitcher, pitches and a ground ball is hit to short.  
RUNNERS TAKE OFF from every base. The SHORTSTOP boots it. MATT,  
the first baseman, throws down his GLOVE.

MATT  
(to the shortstop)  
We only need one more out. Can't  
you even field a ground ball?

GIL  
(yells)  
Matt I'm not gonna warn you again.  
Once more and you're out of there,  
I don't care what happens.

Matt looks DISGUSTED by this reprimand.

LOU  
(at Gil)  
What are you yelling at him for?  
He's the only player you got.  
(at Matt)  
Matt. One more out, son. Wherever  
it's hit, you go for it. That's  
the only way you're gonna win.

Matt, with OBNOXIOUS CONFIDENCE, gives his father the okay sign.  
The ball is pitched and a high fly ball is hit to right field.  
Kevin, at first STUNNED, begins to STAGGER towards it.

GIL  
Oh, shit.

Kevin is really STRUGGLING. It's too high. He can't judge it.

104 ANGLE ON GIL

GIL (CONT'D)  
Help him Mr. Bo-Bo-Boots.

Matt takes off from first base and races out into right field. He's going to save the day. Kevin CONTINUES TO stagger. Matt CONTINUES TO race back. The ball comes down. Kevin makes a brave stab at the ball. It lands in his glove. Just then, Matt plows into him. Kevin is sent flying. The BALL POPS OUT OF his glove. As he falls, Kevin reaches for the ball and grabs it again. He makes the catch and rolls over. He gets up and HOLDS UP the ball.

The kids CHEER WILDLY. Gil goes WILD. He JUMPS UP and DOWN, flinging his fists in the air and WHOOPING. He runs out to right field with his arms held wide. Gil and all the kids surround Kevin and pound on him happily. Matt remains ALOOF.

MATT  
Nice catch, Blaylock.

KEVIN  
(thinks about it)  
Eat shit, Dicknose.

Kevin TOSSES the ball softly, but contemptuously, at Matt. Matt is SHOCKED. Kevin is ESCORTED OFF by his admiring teammates.

105 INT. LIVING ROOM - DAY

105

ANGLE ON LARRY

He's staring, FRIGHTENED.

FRANK (V.O.)  
I'm going to help you.

LARRY  
(relieved)  
Oh, Dad...  
(hugs him)

FRANK  
We go see these gangsters and we agree to pay them a thousand dollars a month. They're businessmen. They'll see that something's better than nothing. Then Monday morning, eight AM, you come to work with me at my place. I'm going to teach you the business.

LARRY  
Plumbing supplies? Flush valves and ball cocks?

(CONTINUED)

105 CONTINUED:

112.

115

FRANK

Yes. And in a few years, I'll retire and you'll take over. Meanwhile, as long as you're working, and if you'll go to Gamblers Anonymous -- I'll keep paying your debt. You can stay here if you have to. And in a few years, you'll be able to support yourself and your son. That's it.

LARRY

Okay... let me just add a wrinkle. About an hour ago I got a call from an associate in Chile. Big opportunity. Platinum. Why don't I just toddle off down there for a month or two, see if it pans out -- if it does great -- if not we put the Frank Blaylock plan into effect. Sound good?

FRANK

... sure.

LARRY

Oh. I could use a little --

FRANK

Two thousand enough?

LARRY

Ample. Ample. I better pack.

FRANK

What about Cool?

LARRY

Ooh! That's a tough one. This is really not the kind of trip -- Say! How about --

FRANK

Don't worry about it.

106 INT. SCREEN PORCH ROOM - A FEW MINUTES LATER - DAY

106

Frank is holding one of his CARS. He's very thoughtful. Cool enters from Larry's room. He looks WORRIED. Cool sits on the opposite end of the SOFA from Frank.

COOL

My Dad's going away.

FRANK

Yes.

(CONTINUED)

COOL  
He's leaving right away.

FRANK  
Yes.

COOL  
(pause)  
Is he ever coming back?

FRANK  
(pause)  
No.

Frank looks right at him. They both speak without much emotion.

COOL  
Am I going back with my Mom?

FRANK  
You want to?

COOL  
No.

FRANK  
Would you like to stay here with us?

COOL  
Yeah...

FRANK  
Good... Come here.

He does.

FRANK (CONT'D)  
You know what this is?

COOL  
A Packard.

FRANK  
That's right. You want it?

Cool NODS. Frank gives it to him.

FRANK (CONT'D)  
Tomorrow we'll put up a shelf in your room.

Cool plays with his car and SMILES SLIGHTLY.

107 INT. HIGH SCHOOL CORRIDOR - DAY

107

HIGH SCHOOL KIDS move through the halls between periods. BELLS RING. Susan appears, carrying a BRIEFCASE.

(CONTINUED)



STUDENT  
(to Susan)  
Good morning, Mrs. Green.

SUSAN  
'Morning.

She reaches her classroom door. STUDENTS are filing in. A HAND GRABS her arm. It's Nathan's.

NATHAN  
Susan, I need to talk to you.

SUSAN  
Not now. I have a class.

NATHAN  
I want you to come home. This is very bad for Patty. She can't concentrate --

A bell RINGS. The halls are clearing.

SUSAN  
(annoyed)  
Let me go.

NATHAN  
Wait... It's very bad for me, too. I love you.

SUSAN  
Those are words. They don't solve anything.

NATHAN  
I'll change. We'll compromise.

SUSAN  
Nathan, I don't think you're capable of change.

She goes into her classroom.

108 INT. CLASSROOM - DAY

Susan enters. It's a little NOISY.

SUSAN  
Okay, come on. We're way behind because of yesterday's bomb threat, so let's get going.

She PICKS UP a piece of CHALK and begins writing on the blackboard.

(CONTINUED)

NATHAN (O.C.)  
(singing, and not  
terribly well, but  
earnestly)

"Why do birds suddenly appear..."

Susan DROPS her chalk and FREEZES.

NATHAN (O.C.) (CONT'D)  
"... Every time you are near..."

ANGLE ON NATHAN

He looks very SINCERE. He approaches Susan.

NATHAN (CONT'D)  
"Just like me, They long to be,  
Close to you"

He POINTS on "you."

SUSAN  
Nathan, please. I'll lose my job.

NATHAN  
"Why do stars twinkle in the sky  
Every time you  
(points)  
walk by"

SUSAN  
Nathan, we're trying so hard to  
keep these kids off drugs.

NATHAN (CONT'D)  
"Just like me  
(points to himself)  
They long to be Close to you."

ANGLE ON THE STUDENTS, SPELLBOUND

He CLOSES IN on her.

NATHAN (CONT'D)  
"On the day that you were born  
The angels got together And decided  
to create a dream come true"

SUSAN  
(to students embarrassed)  
This was the song from our wedding.

NATHAN  
"So they sprinkled moondust in  
your hair And golden sunshine in  
your eyes so blue"

(CONTINUED)

108 CONTINUED:

108

SUSAN  
(to students)  
It's a wedding kind of song.

NATHAN  
"That is why all the boys in  
town Follow you... a-a-round.

Susan begins to SMILE

NATHAN (CON'T)  
Just like me They long to be Close  
to You... Ah-ah-ah-ah... Close to  
you"

He's done.

NATHAN (CON'T)  
I love you, Susan. I want you  
back.

They EMBRACE. They KISS. The students WATCH.

109 INT. GIL'S LIVING ROOM - NIGHT

109

The family is there. Taylor is dressed like Dopey of the  
Seven Dwarves.

GIL  
Can we tape over Susan's wedding?

KAREN  
No!

TAYLOR  
Ma, my ears are loose.

KAREN  
Give me, I'll fix 'em. Your pants  
are on backwards. Go upstairs and  
turn them around. And tell Grandma  
we're going. She's still playing  
Nintendo.

She starts to go.

(CONTINUED)

109 CONTINUED:

109

GIL  
You know your lines?

TAYLOR  
I don't have any lines. I'm Dopey.

She goes upstairs.

KEVIN  
I'll say.

KAREN  
Kevin, take Justin outside and  
put him in his carseat.

(CONTINUED)

KEVIN  
I have to do everything.  
(to Justin)  
Come on, shrimp.

Justin LOWERS his HEAD and BUTTS Kevin.

KEVIN (CONT'D)  
And I'm the one in therapy.

They go. Karen CONTINUES TO work on Taylor's ears. Gil is gathering up his video equipment. He STOPS and stares at Karen. She doesn't notice. She keeps working. He CONTINUES TO stare.

GIL  
I love you.

KAREN  
(casually)  
I love you, too.

GIL  
No... I mean I really love you.

She STOPS. She looks up. She's SURPRISED.

KAREN  
(more serious than before)  
I love you, too.

GIL  
Steve called. He was crying. He actually cried.  
He said if I came back, he'd give me a corner office with new furniture and a raise. Like that's supposed to make up for everything.

KAREN  
I don't know. Maybe this is some kind of "guy" thing I can't understand. You like your job. And you hate all that crap the partners have to do. So why would you want to be one?

GIL  
Try this. Money and ego.

KAREN  
We're not starving and I think you're great.

GIL  
Now she tells me. Anyway, I took the job. I couldn't think.  
(more)

(CONTINUED)

GIL (Cont'd)  
I was still high from the Little League game. Isn't that demented? That a grown man's happiness can depend on whether a ine-year-old catches a pop-up? I mean what if he missed?

KAREN  
He didn't.

GIL  
But he could have.

KAREN  
But he didn't.

GIL  
But he could have.

KAREN  
But he didn't. Gil, you threw him twelve million pop-ups in the back yard. You cut the odds considerably. If you hadn't... Aah...

She's messed up the ears.

GIL  
But there's three of them. And you want to have four. And the fourth one could be Larry. And they're all gonna do a lot of things. Baseball's the least of it. And in all those things, sometimes they're gonna miss.

KAREN  
Sometimes they won't.

GIL  
Sometimes they will.

KAREN  
Sometimes they won't.

GIL  
Sometimes they will.

KAREN  
What do you want me to give you, guarantees? These are kids, not appliances. Life is messy.

GIL  
(nods)  
I hate messy. It's so... messy.

(CONTINUED)

Grandma appears.

GRANDMA

You know when I was nineteen,  
Grandpa took me on a roller  
coaster.

GIL

Oh?

He looks at Karen like what is she talking about?"

GRANDMA

Up, down, up, down, what a ride.

GIL

(patronizing)

What a great story...

Now his look to Karen says "Grandma's senile."

GRANDMA

I kept wanting to go again. It  
was just interesting to me that  
a ride could make me so scared  
and so sick and so excited and  
so thrilled all together. Some  
didn't like it. They went on the  
merry-go-round. It just goes around  
nothing. I like the roller coaster.  
You get more out of it. I'll be  
waiting out in the car.

She leaves. Gil and Karen ponder.

KAREN

She's a very smart lady. Taylor,  
your ears are ready.

GIL

(mocking)

Oh, yeah. A minute ago I was so  
confused about life. Then Grandma  
came in with her roller coaster  
story and everything's great again.  
I think I'll have it wood-burned  
into a plaque.

(CONTINUED)

109 CONTINUED:

109

Karen fires s spool of thread at him. It hits him. She's angry. Gil is taken aback. She gets up.

KAREN

I happen to like the roller coaster, okay?

She takes a step away.

KAREN (CON'T)

As far as I'm concerned, your grandmother is brilliant.

She EXITS. Gil is left to ponder.

GIL

(looking out the window)

If she's so brilliant, why is she  
sitting in our neighbors car?

\*  
\*

110 EXT. DRIVEWAY - A FEW MINUTES LATER - NIGHT

110

Taylor and Justin are in the van. Kevin is putting Grandma in the van.

GRANDMA

They all look the same.

ANGLE ON THE FRONT DOOR

Gil is LOCKING up. Karen is with him.

(CONTINUED)



GIL  
(unhappy)  
I hate the roller coaster. When  
I was a kid, I lost my hat on the  
roller coaster.

KAREN  
You want to look for it?

GIL  
It had my name stitched in the  
front... big blue feather.

They reach the car.

GIL (CONT'D)  
Best hat I ever had.

Karen stares at him over the roof of the car. She thinks he's  
wallowing. He stares back, refusing to cheer up. She SHAKES her  
HEAD. They get in.

GIL (CONT'D)  
Are we late?

KAREN  
No. Drive slowly.

111 EXT. DRAG STRIP - NIGHT

111

A DRAGRACER fires by at hundreds of miles an hour. It's  
extremely NOISY. FANS CHEER and WE HEAR the results announced  
over a P.A. system.

112 EXT. DRAG STRIP - NIGHT

112

ANGLE ON JULIE, RUNNING

She reaches Helen, who has just entered the pit area. Julie is  
very UPSET.

JULIE  
Mom, Mom. Hurry. He's over there.  
He's gonna kill himself. Stop  
him.

HELEN  
Julie, I'm not his mother.

JULIE  
(almost crying)  
Please, Mommy, please. I'm so  
scared.

HELEN  
Now I'm "Mommy."

(CONTINUED)

JULIE  
He's over here.

ANGLE ON TOD

In a FLAME-PROOF OUTFIT, putting on his helmet. He's about to get in to a very professional looking DRAGSTER.

TOD  
How's it look?

ANGLE ON GARRY

In overalls, SMOKING a cigarette.

GARRY  
(like an old pro)  
Lookin' good. Lookin' fuckin'  
good.

Helen and Julie arrive.

JULIE  
Tod, my Mom's here. Please let  
her talk to you.

GARRY  
Hey, lady, no visitors in the pits

TOD  
(grim)  
I'm glad you're here. I want you  
to see this. I want you to see  
that your daughter didn't marry  
a nobody.

GARRY  
Bet your sweet, pink ass.

HELEN  
You're not nobody.

TOD  
Yes I am. But six seconds after  
that green light goes on, I'm gonna  
be somebody.

JULIE  
Yeah, somebody on fire.

He's in the car.

HELEN  
Tod, think of your baby.

TOD  
I am.

(CONTINUED)

IMAGINE

112 CONTINUED:

He CROSSES HIMSELF and CLOSES HIMSELF IN. An OFFICIAL HURRIES IN.

OFFICIAL  
Step back please. Everyone behind the rope.

GARRY  
Hey, who you pushing, you douche bag?

113 EXT. CROWD AREA - STANDS - NIGHT

They all go BEHIND the ROPE. Julie is very FRIGHTENED. Helen is TENSE. The engines roar.

GARRY  
In six seconds he's gonna be a legend.

114 EXT. DRAG STRIP - ACCIDENT - NIGHT

The GREEN LIGHT goes ON. Tod and his OPPONENT START. Almost immediately, Tod's car FLIPS OVER... and over and over. The TIRES come OFF and fly away. The family all SCREAM as Tod's car hurtles to a stop off the track.

115 EXT. DRAG STRIP - POST ACCIDENT - NIGHT

An AMBULANCE and the family rush to him. Julie stays back a little. A TRACK OFFICIAL UNSEALS THE WINDOW.

TOD  
(dazed)  
Did I win?

GARRY  
No, but your tires did.

HELEN  
Are you all right?

TOD  
Jesus, it all happened so fast.

OFFICIALS help Tod out. He's SHAKY, BUT UNHURT.

OFFICIAL  
Come on son. Let's go see the doctor, make sure you're all right. We'll take care of your machine.

(CONTINUED)

115 CONTINUED:

115

Garry helps Tod onto the truck. Julie is standing by the back of the truck, not moving. She looks a little ill. Helen, about to get on the truck, stops.

HELEN

Julie... come on, honey.

JULIE

(shakes her head)

I can't... This is just too intense.  
This is...

HELEN

(firm)

This is marriage, sweetie. Get  
in the truck.

Reluctantly, Julie gets in with Helen. Julie sits as far away from Tod as possible. He looks at her. She doesn't look at him. She's very shaky. Helen looks at them both. Another TRACK OFFICIAL talks to Tod.

ANOTHER OFFICIAL

Do you think you could do that every  
week, son? The crowd sure loved it.

TOD

(very down)

Sure, why not? That's a good job  
for me. Crash dummy.

HELEN

Tod, you stop that. You're a very  
important person.

TOD

Yeah, why?

HELEN

Why?... Because you're the father  
of my grandchild.

TOD

Let's face it. Any jerk can be a  
father. I know.

HELEN

Are you going to be like your father?

TOD

Who knows?

HELEN

Are you going to throw lit cigarettes  
at that child?

(CONTINUED)

TOD  
(thinks)

No.

HELEN  
Of course not. You're not that kind  
of a man. Tod, our family needs you.  
We all need you.

JULIE  
Toddy...

Julie goes over and hugs him. Garry looks relieved. The truck stops.

HELEN  
Now go see the doctor.

Tod and Julie get off the truck. Then Garry and Helen get off.

HELEN  
(calls)  
And I'll drive home.

Tod and Julie go off. Garry stays with Helen. He is staring at her with new eyes.

GARRY  
You, like, saved their marriage.  
That was really bitchin'.

HELEN  
Yeah... I give them six months.  
Four, if she cooks.

GARRY  
(surprised)  
You don't think they're gonna make it?

HELEN  
(puts her arm around him)  
The odds are not good, Garry.

GARRY  
Then why'd you say all that? Why'd you try to keep them together?

HELEN  
Because Julie wants Tod. And whatever you guys want -- if it's not illegal -- I try to get for you. That's the best I can do.

(CONTINUED)

GARRY

I'm glad you're going out with  
Mr. Bowman.

HELEN

Yeah, why?

GARRY

He's funny. Besides, I think he's  
the kind of guy who'd be nice to  
you. Somebody should be nice to  
you.

HELEN

Bet your sweet, pink ass.

He SMILES at her.

GARRY

(to Tod and Julie, O.C.)

Hey, wait up!

He RUNS AHEAD, LEAVING Helen walking alone. Garry's last  
comment has left her feeling gratified. She SMILES and  
walks on. A DRAGSTER SPEEDS BY almost hitting her. She  
SPINS around almost into the path of another DRAGSTER. She  
puts her hand to her heart, SHAKES her HEAD and walks on.

INT. AUDITORIUM - NIGHT

It's a small auditorium. ON STAGE SEVEN CHILDREN are portraying the dwarves. Gil, Karen, Grandma, Kevin and Justin are seated side-by-side in the middle of the audience. The place is a sea of VIDEO CAMERAS. Many of the fathers have set up tripods in the aisles. There are fewer cameras at the Super Bowl. The "Actors" are not good.

DWARF

Somebody stole our dishes.

DWARF

They're not stolen. They're put away.

AN OFF-STAGE SNORE. No one on stage says anything. There's a long CONFUSED SILENCE.

ANOTHER OFF-STAGE SNORE.

MCRE CONFUSED SILENCE.

TEACHER (A WOMAN)  
(stage whispers)  
What was that?

DWARF  
What was that.

The AUDIENCE SNICKERS.

DWARF (CONT'D)  
It came from the bedroom.

DWARF  
It sounds like a monster.

PAN THE BLAYLOCKS.

Gil looks BORED, Karen mildly BEMUSED, Kevin DISGUSTED,  
Justin WIDE-EYED in TERROR.

ANGLE ON STAGE

DWARF  
Someone should go see what it is.

They all MUMBLE 'not me.'

ANGLE ON JUSTIN, SHAKING HIS HEAD 'NO.'

000015

ANGLE ON STAGE

DWARF  
Let Dopey do it.



DWARF

Yeah. Good idea. Let's let Dopey do it.

Taylor, as Dopey, VIGOROUSLY SHAKES her head "no." Her EARS FLY OFF. People SNICKER. Karen WINCES.

All the dwarves grab Taylor and begin DRAGGING her toward the "bedroom." She RESISTS (in character). They pull harder and urge her to "come on." She's dragged almost to the door. Justin LEAPS OUT of his seat.

JUSTIN

They're taking my sister!

Quickly he DUCKS UNDER a tripod and dashes ONTO the STAGE.

KAREN

Justin!

Gil and Karen attempt to FOLLOW him, but the tripod BLOCKS the aisle. They try to move it, but the PHOTOGRAPHERS are packed in too tightly. Justin is up on stage. He begins 'SWINGING his little FISTS at the other dwarves while SCREAMING 'Bad, bad, bad." He starts butting the dwarves.

GIL

Justin!

JUSTIN

I'm saving Taylor.

The TEACHER hurries over and attempts to subdue him. He RUNS away. She CHASES. He's running around the dwarves. He causes one dwarf to BUMP another. The bumpee, SHOVES back. Soon there's more shoving. The teacher grabs Justin, who SWINGS WILDLY at her. Taylor, rushing to his aid, begins to pull on the teacher's arms.

TAYLOR

Let him go!

ANGLE ON BLAYLOCKS

KAREN

Taylor, no honey.

Kevin is LAUGHING. Gil looks STUNNED. He drops back into his seat.

ANGLE ON STAGE

While Taylor and Justin battle with the teacher, a full scale melee has broken out among the other dwarves. BEARDS and HATS are FLYING, kids are WRESTLING each other to the floor. A SECOND TEACHER, ignoring the melee, attempts to help the first teacher subdue Justin, who is still swinging his fists and SCREAMING.

116 ANGLE ON AUDIENCE

Karen SLUMPS DOWN next to Gil. She HIDES her FACE. Gil SMILES... then CHUCKLES... then LAUGHS... then bursts into HYSTERICS. While chaos reigns, Gil is now laughing so hard, he's CRYING. Karen cracks up. Both of them and Kevin are laughing uncontrollably. Gil can't catch his breath. He looks at Karen through wet eyes. They both keep laughing. Gil RUBS Karen's TUMMY.

117 INT. DELIVERY ROOM -DAY

A DOCTOR HOLDS UP a CRYING new-born BABY.

WE CAN'T SEE the mother or father.

DOCTOR

It's a girl.

NURSE

You'd better go out in the lobby,  
Dad, you've got about a hundred  
relatives out there.

118 INT. CORRIDOR - DAY

WE SEE a MAN from BEHIND. He's in a hospital GOWN, CAP, and MASK. He hurries through double doors from the delivery area into the lobby area.

119 INT. LOBBY - DAY

ANGLE ON THE FAMILY

WE DON'T SEE them all at once. WE PAN. They all look UP expectantly. We START ON Frank and Marilyn. They're with Cool. NOTE: All the children look about a year older. WE PAN TO Grandma. Then to Gil with Justin. Then Kevin and Taylor. Then Karen with a BABY in her arms. Then Nathan and Patty, then Susan who is nine months PREGNANT. Then Garry, then Tod HOLDING a BABY, then Julie.

JULIE

Well?

ANGLE ON THE MAN IN THE HOSPITAL GOWN

He TAKES OFF his MASK. It's George Boyer.

GEORGE

(excited)

It's a girl. Helen's fine.

The family erupts DELIGHTED. Gil turns to Grandma

GIL

You're next, Grandma.

Grandma shoots him a look.

- CUT TO BLACK

THE END